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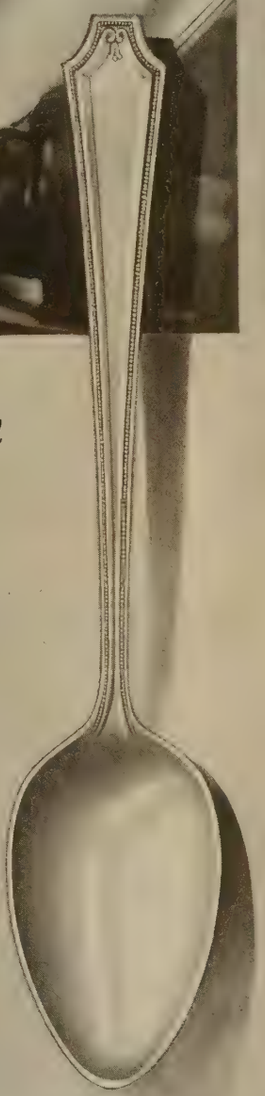
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ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

FROM Egypt come the earliest examples of printed textiles which have yet been discovered. In the first century A.D. Pliny wrote describing Egyptian chintzes as "paintings," and fifteen centuries later painted cloths were introduced into Europe from India by the several East India Trading companies, where they gradually caused a general upheaval in decorative and manufacturing industries. The printing of textiles in Europe precedes by a century or two the printing of books, and according to German writers the art of ornamental block cutting was developed in mediæval Rhenish monasteries. The oldest written instructions on the block printing of cloth, however, are not German but Italian.

The early history of cotton printing in England is rather obscure, but it began to develop about the middle of the seventeenth century. In 1676 a grant was given one Will Sherman to establish a calico printing works, in 1690 another printing works was started at East Sheen, now known as Richmond, and in 1700 the importation of the real article from India was prohibited by Parliament in order to protect the home manufacturer. But this measure was in vain, for English people liked the softly brilliant colors of the India calicoes, and proceeded to smuggle them in, giving rise to riots during which mobs attacked ladies who were wearing printed cottons, calling them "Calico Madames." In spite of such violent opposition from the silk and wool weaving industries, India chintzes and their English imitations continued to grow in popular favor, finally becoming an important and fundamental part of the decorative art of the country. By the time Hepplewhite's book was issued they had come well into their own, cotton printers were producing many fine designs suitable for every purpose to which such fabrics could be put, and the English home was rarely without its bit of lovely chintz. In France not only the imported but also the domestic "*indiennes*" were prohibited by the government until the middle of the eighteenth century. The development of the art was therefore greatly belated, but once under way was brought quickly to a perfection that equalled and possibly surpassed the achievements of other countries.

The outstanding leader in the new industry was Philip Oberkampf, who was born in Ansbach in 1738. His father had practiced cloth printing and dyeing without success in Germany, and afterwards moved to Switzerland. The son was trained in his father's business, and became a citizen of France at the age of nineteen, establishing, in 1759, a small workshop in the little village of Jouy, near Versailles. His success was almost immediate, and his printed cloth, known as "*Toile de Jouy*," attained such vogue as to be especially mentioned in art catalogues. In 1783 Oberkampf was honored by a formal visit from Louis XVI, who bestowed upon his establishment the title of "*Manufacture Royale*," and from that time Jouy prints were in high fashion at Court, in

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palaces of nobles, and in the homes of the wealthy middle class. Later on Napoleon and Josephine inspected the factory at Jouy and Napoleon pinned upon Oberkampf the badge of the Legion of Honor. When the army of the Allies passed through Jouy in 1815, however, the magnificent factory was destroyed, and in the year of Waterloo the broken-hearted Oberkampf died. But his factory served as a model for those that followed, and his designs have continued to inspire French cotton printers.

The illustration here given is from the Chintz Shop, and shows several excellent reproductions of interesting old chintzes as well as one or two modern designs of merit and beauty. The little couch, which was used in the stage setting of *The Last of Mrs. Cheyney*, is covered with quite a new chintz in soft green and white, made to imitate old-fashioned quilting. The design on the screen, of charming color, is an exact copy of a chintz from Carlton House, London, and the stool is entirely eighteenth century French. The picture framed in a black glass mat is an antique landscape medallion cut from an early eighteenth century English chintz, and suggests the adaptability of chintz in the hands of the present-day decorator. In the assortment of beautiful fabrics to be seen at this shop is a copy of the chintz that adorns the bed-room of Queen Mary (which, by the way, cannot be sold in England) as well as many other patterns of historic value and association.



Courtesy of Osterkamp Mead and Company

THE MEDUSA RONDANINI FROM ANCIENT GREECE

ACCORDING to mythology there was once a lovely maiden by the name of Medusa, who became over-proud of her beauty and especially of her wonderful tresses. In a vainglorious moment she dared to compare her charms to those of Athena, and the goddess avenged the insult by turning her hair into snakes and her face into a thing so terrible, with its glaring eyes, great mouth, and protruding tongue, that anyone who looked upon it was turned to stone. Perseus, armed with his bright shield and winged sandals, sallied forth to slay Medusa, and returned to court with her head, thereby avenging his mother and winning his right to future happiness. This story became a favored theme with writers and artists of ancient times, and the *Medusa Rondanini*, illustrated here, is an original Greek marble now in the Glyptothek Museum at Munich. While it was still in the Rondanini Palace at Rome, Goethe wrote in his *Italian Journey* of 1786, "The artist here represents Medusa in a new manner, by putting an expression of terror into the beautiful face, a stare of horror, so that it now looks at the spectator with widely opened eyes, and compelling force, and by this mysterious union of beauty and horror, seems always to repel, yet always attract."

The creation of this Medusa is probably rightly attributed to the end of the fifth century B.C. and has been connected with the name of Cresilas, who was also the sculptor of other important works in the Glyptothek. In modern times it has been attached to a marble plaque, but originally it probably was placed high, and used to crown some architectural structure. It is of marble and the dimensions are eighteen and one half inches from tip to tip of wings, sixteen and one half inches from top to bottom, and seven inches in depth from the wall. The beauty of its proportions is very evident. It is exhibited by Osterkamp, Mead and Company.

POTTERY always gives one of the first indications of the artistic instinct of a race. The era of Roman pottery, as a distinct phase of ancient art, is generally assumed to have begun in the second century B.C., with the establishment at Arretium of a great manufactory, in the hands of Roman masters and workmen. Until the spread of Christianity practically gave the death blow to all pagan art, this ceramic center filled the markets and set the fashion for the rest of the Roman world. The Romans used all kinds of clays and employed a wide range of color, but their best work was done in the famous black ware and the fine red wares. Egypt, Asia, and Greece, already immortalized by their own pottery, dropped native processes and voluntarily adopted Roman methods. Painted decoration is rarely found in Roman pottery, and when it occurs shows decided Greek influence. Such an example is illustrated here. This vase is a faithful copy of the original, which is in a museum at Rome. The shape is classic, and the colors are soft, but brilliant. It is one of several excellent reproductions of Roman pottery exhibited by A. N. Khouri and Brother.



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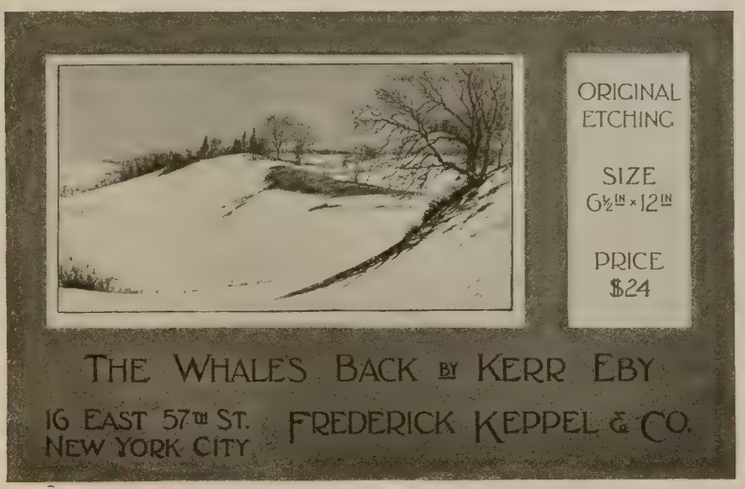
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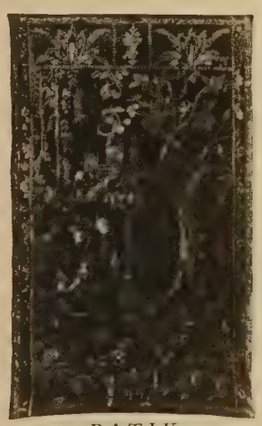
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INTERNATIONAL
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SEPTEMBER, 1926

PAINTINGS IN THE KELLER COLLECTION

BY HELEN COMSTOCK

PAINTINGS, BRONZES AND FURNITURE OF THE SIXTEENTH AND SEVENTEENTH CENTURIES HAVE BEEN USED TO CREATE A HOME THAT IS LIVABLE AND MODERN

THERE are collectors' houses which give the impression that the owner has moved into a picture gallery or an antique shop; so much emphasis has been placed on the pictures, the tapestry, the bronzes, or whatever his taste has elected, that there is an air that he is camping, however grandly, among the spoils of the past. There are others, and these are works of art in themselves, where the elements that make the interior are so completely assimilated that it is difficult to tell where the "collection" leaves off and the house begins. When the house is a large one the problem is less difficult because sheer spaciousness has a dominant force of its own and is not intimidated by the necessarily assertive voice of some heroic masterpiece which was created in response to a far different motive than to provide the twentieth century with a pleasant environment. Not all collectors are able to command spaciousness in the midst of city living conditions and it requires both ingenuity and taste to create a collection of the first magnitude that may be so perfectly adjusted to a small interior that the result is primarily a delightful home.

In two rooms in his New York apartment, a dining



IN MR. ALBERT KELLER'S COLLECTION OF SMALL PAINTINGS ONE OF THE MOST IMPORTANT IS THE "BAPTISM OF CHRIST" BY FRANCIA (1450-1517) WHICH HE HAS PLACED IN HIS SIXTEENTH CENTURY DINING ROOM

room sixteen by eighteen feet and a living-room of about the same size but of square proportions, Mr. Albert Keller has arranged his collection of little giants among masterpieces of painting and bronze in such a fashion that the first impression is only of two very pleasing rooms, admirably suited to being lived in. Mr. Keller is interested only in small paintings, a hobby which is not new but is always unusual. One of the auctions in Paris last spring was of the Warneck collection of Flemish primitives in which no painting measured more than sixteen by twenty-four inches. Mr. Keller's largest painting, the *Christ Descending to Earth* by Rubens, is of about that size, but the average dimensions of the pictures in the Keller collection is represented more nearly by the magnificent *King David* by Rembrandt, which is only ten by twelve inches.

It has required both courage and modesty to hang this beautiful painting inconspicuously on a side wall where it waits for attention rather than commands it. Quite unpretentiously placed also is a diminutive drawing by Rembrandt, a study of an angel for the *Sacrifice of Manoah* which Dr. Valentiner has reproduced in his *Die Handzeichnungen Rembrandts*. It hangs underneath a golden brown landscape by Van der Neer. Another Rembrandt drawing, larger and having a group of three long-robed figures whose dress and majesty would fit them into some of the Biblical pictures, hangs beneath a painting by Metsu of a fish-wife whose bright red bodice blooms like a flower under the light of a Chinese lamp. The bronzes, except the purely ornamental figures by Giovanni da Bologna, are obviously for use. A three-cornered ink well by Antonio Lombardi is companioned, on a refectory table, by a casket which Dr. Bode believes to be the work of Bramante.

The green walls of the living-room take their tone from a pair of Ch'ien Lung celadons on the mantel, over which hangs the *Christ Descending to Earth*. The rose-colored robes, radiant and luminous and seeming to suggest no earthly texture, which float in the pearl-like atmosphere around the risen Lord are the focal point in a room which is especially rich in color. Their purity dominates the occasional flash of red lacquer, the pink and green of the English needlepoint sofa, the deep plum color of the carpet. The color is so pure and rare



A "SCENE FROM THE MIRACLES OF SAINTS COSMAS AND DAMIANUS" BY FRA ANGELICO WHICH IS ONE OF THE PREDELLA PAINTINGS FOR THE ALTAR-PIECE OF THE CHURCH OF SAN MARCO IN FLORENCE; IT WAS PAINTED IN 1439-40



MR. KELLER'S SIXTEENTH CENTURY DINING ROOM CONTAINS, ON THE LEFT WALL, TWO CRANACHS ON EITHER SIDE OF A PATINIR, AND, ON THE RIGHT, THE FRA ANGELICO AND ISENBRANDT; A PORTRAIT BY CLOUET IS AT THE END

that it must have been difficult to find the pictures to place near it, but the right to come into proximity with it has been won by two very small landscapes by Teniers whose pale gold earth tones and limpid blue skies have that same unearthly beauty.

On the mantel beneath them are, among other *objets d'art*, five miniatures. The smallest, and probably the most distinguished, is a portrait of a man in gray by Goya. The oldest is by Bronzino, as Christofano Allori, painter to the Medici, is best known. It is a head of an aristocratic lady of the sixteenth century framed in fine but opulent scrolls of gold. The grace and distinction that emanate from France are seen in the work of two Swiss painters, one of whom, Jean Etienne Liotard, lived for many years in Paris. He is the painter of a miniature of Maria-Theresa which is in the Rijks Museum. Anton Graff, his countryman, is associated with Dresden.

In this room is the *King David with His Harp* by Rembrandt, and hanging opposite the weary head of the shepherd king hangs a laughing, roguish boy by Frans Hals, whose animal good nature seems to mock that sensitive, troubled face. There is a small Adriaen Brouwer in which three merry, vulgar ruffians of the type he knew so well in the company he liked best to keep, engage in good natured tussle over a cask of ale. A marine by Van Goyen completes the number of the paintings, and of the drawings there is a vigorous head of a man by Rubens and a study of a group of figures by the Genoese painter, Luca Cambiaso, who painted toward the end of his life at the court of Philip II of Spain.

The dining room Mr. Keller calls his sixteenth century room as furniture and paintings all come from that period in Italy, France and the Lowlands. The furniture, which is French, was originally in the Dreicer Collection and consists of some beautiful old cupboards and a handsome armoire whose fine tracery of carving and austere line have the combined dignity and ornateness which belong to hardly another period in the history of furniture in Europe. The warm brown surfaces, with their finely chiseled carving catching the play of light, are most suitably accompanied by pictures having the clarity and the brilliance of that century which, in the Lowlands especially, keep the simplicity of the primitive



A "PORTRAIT OF A NOBLEMAN" BY JEAN FRANCOIS CLOUET IS A TYPICAL WORK BY A PAINTER WHO WAS FAMILIAR WITH THE COURTS OF FOUR FRENCH KINGS; CLOUET WAS BORN AT TOURS ABOUT 1516

with the fine polish that has often been observed so closely to precede the decadence.

The jeweled blue distances of Patiner's landscape face the cool brilliance of Isenbrandt's *St. John*, while that Italian who of all others comes most harmoniously into the company where grace is combined with simplicity, Fra Angelico, is seen in one of the most remarkable paintings by him in this country, a *Scene from the Miracles of Saints Cosmas and Damianus*. Francia, also, is far from out of place in a room where color and grace have become animate. His *Baptism of Christ* is beautifully and dramatically related. Two portraits hang in this room, a head of a nobleman in white by Clouet, who is the ideal aristocrat of the court of Henri II, and, by way of presenting a quite different type, the zealous burgher Caspar Creutzinger, supporter of Luther, painted by Cranach. An *Adoration of Christ by the Infant St. John* also represents Cranach.

Three bronzes by Giovanni da Bologna stand on a small cupboard, their deep brown patina enriched by the mauve chasuble that hangs behind them. On another cupboard, whose panels embrace a carved shield with



"KING DAVID WITH HIS HARP" BY REMBRANDT IS KNOWN TO HAVE BEEN IN ENGLAND IN 1761 AND LATER BELONGED TO EARL HOWE; RECENTLY IN THE MARCZELL VON NEMES COLLECTION IN MUNICH

three fleur-de-lys, stand six Holland silver goblets which are dated 1575, and between them is a Persian silver bowl which was taken to Venice in the sixteenth century and mounted on the back of four of the lions of the city of St. Mark. A court cupboard beneath the Isenbrandt supports two Italian primitives, small panels with heads of St. John and St. Dominick, and between them stands one of those exquisitely tall, architectural inkstands of bronze, terminating in a feminine figure with an anchor, which is the work of Alessandro Vittoria. This artist was of the school of Jacopo Sansovino.

This impression of the two rooms in their entirety has left much unrecorded of the individual pictures themselves. The Rembrandt, for instance, has a long history. It is mentioned in a book published in London in 1761 called *London and Its Environs Described*, printed for R. and J. Dodsley in Pall Mall. In the sixth volume of this work it is described as a "Musician, head, by Rembrandt" in the collection of Charles Jennens in Ormond Street. Later it passed to Lord Howe at Gopsall in Leicestershire and in 1822 he lent it to the British Institution in London for exhibition. It next went to



"CHRIST DESCENDING TO EARTH" BY RUBENS HANGS OVER THE MANTEL IN MR. KELLER'S LIVING ROOM COMPANIONED BY TWO SMALL LANDSCAPES BY TENIERS. THE RUBENS WAS PAINTED ABOUT THE SAME TIME AS THE "ELEVATION OF THE CROSS" FOR THE CATHEDRAL IN ANTWERP; IT IS UNUSUALLY BEAUTIFUL IN THE QUALITY OF THE ROSE PINK OF THE FLOATING DRAPERIES. THE GREEN WALLS ARE IDENTICAL IN TONE WITH THE GREEN OF THE TWO CH'IEN LUNG VASES. ON THE MANTEL ARE MINIATURES BY GOYA, BRONZINO, LIOTARD AND GRAFF

Sir George Donaldson of London and later to S. L. Swaab of The Hague. After passing into a dealer's hands it then went to Marczell von Nemes of Munich and to Dr. Lanz of Mannheim before coming to Mr. Keller. It is illustrated in the *Catalogue Raisonne* of Hofstede de Groot and in Dr. Valentiner's *Rembrandt, Widergefundene Gemälde*.

The picture is dated 1651. Dr. Bode has written on a photograph of it that Rembrandt has made use of his study for the head of the Good Samaritan in the Louvre picture of 1648. He remarks, too, on the manner in which he has "laid the greatest stress on the turban with the crown in the elucidation of the artistic value of the head" even as he used a similar method in the famous *Brother of Rembrandt with a Casque* in the Kaiser-Friedrich Museum. But even as he has played so deftly and lovingly with the headdress in each, making it flash out brilliantly, even mysteriously, as though it glowed with its own light, so he has created a noticeable detachment, spiritually if not structurally, between the head and the crown, the head and the casque. Both faces are unconscious of that dignity that strives so uselessly to become a part of them. The mild thoughtful face of Rembrandt's brother is serenely unaware of the warlike helmet; the sad, thoughtful face of the king is completely unconscious, either from care or custom, of that radiant crown.



"CHRIST DESCENDING TO EARTH" BY RUBENS, PAINTED ABOUT 1610

This was painted five years before Rembrandt's disastrous financial affairs resulted in his being declared bankrupt, but the clouds must have been gathering. It is not the Rembrandt of the Saskia portraits, nor the *Lesson in Anatomy* which was painted in 1632, nor the *Sortie of the Banning Coq Company* which was done ten years later, but it followed closely after the *Pilgrims of Emmaus* in the Louvre and is of the same year of the famous "Hundred Gilder Print" of *Christ Preaching*.

Hals' *Laughing Boy with a Whistle* comes from the Jules Porges collection in Paris and, more recently, from the collection of Victor G. Fischer of New York. In the third volume of De Groot's *Catalogue Raisonne* it is number 31, and it is illustrated also in Dr. Bode's book on Frans Hals. His laughing face all but fills the canvas, which is eleven and a half inches square. He holds a whistle in his right hand, which he has evidently just blown and is delighted with its sound. The head is placed within a circle within the square, which places an effective emphasis upon the circular lines which go chasing through the pudgy cheeks and the flowing hair, while the mouth itself almost repeats the circle in miniature.

Rubens' *Christ Descending to Earth* comes from the collection of Dr. Martin Schubart of Munich and before that was in the Löhr collection in Leipsig and the Von Boxberg collection in Dresden. It is illustrated in both the *Klassiker der Kunst* and by Hofstede de Groot. It was painted between 1610 and 1615, after Rubens had returned to Antwerp from Italy. This was a period of great prosperity for Rubens; he was appointed court painter to the Archdukes in 1609; he was besieged with pupils, almost literally, for he had to turn as many as a hundred away. In 1610 he painted the faous *Elevation of the Cross* for the cathedral at Antwerp, which marks the termination of his first style, strongly flavored with the Italian influence, and in 1611 he painted the even more famous *Deposition*, which is representative of his later manner. This little picture in Mr. Keller's collection seems to be more of the first than the second period.

Fra Angelico's *Scene from the Miracles of Saints Cosmas and Damianus* was painted for the predella of the great altarpiece of San Marco at Florence, of which companion predella pictures are at Dublin, Florence, Munich and Paris. The picture is divided squarely in two, in regard both to composition and incident. On the left is a room in which a sick man is being ministered to by the two saints, Cosmas and Damianus, who wear the blue robes, red mantles and the red and white birettas of physicians. At the right is a courtyard at the

door of which one of the saints is giving to a woman a loaf of bread.

The story of Cosmas and Damianus is one of the oldest that has come down in Christian history. They were Arabians by birth and lived in the Cilician city of Ægea and were brought up by their mother Theodora to practice most piously all the Christian virtues. They not only gave all they had to the poor but they studied medicine and surgery in order to be able to be of still further service. They became in time, because the blessing of God was upon them, the most wise and perfect physicians in the world, and they ministered to all who asked help, whether rich or poor, without taking anything in return. Under the Emperors Diocletian and Maximianus their persecution was ordered by Lysias, proconsul to Arabia, who had them imprisoned. They were thrown into the sea but an angel saved them, fire refused to burn them and stones cast at them fell short of the mark. Finally Lysias ordered them beheaded and only this accomplished their death. The Emperor Justinian was the first to erect a large church in their honor, which he did in gratitude after recovering from a serious illness. They were the patron saints of the Medici and when Fra Angelico was ordered in 1439 to paint the altar piece for San Marco the predella pictures were appropriately given to the miracles of these two saints.



"ST. JOHN AND TWO DONORS" PAINTED BY ADRIAEN ISENBRANDT

The *Baptism of Christ* by Francia was formerly in the collection of Lord Taunton at Stoke Park, England, and before that it belonged to William Coningham of London. It was exhibited at the British Institution in 1852 and is described in Dr. Waagen's *Treasures of Art in Great Britain* as "a real gem of the master. . . . The happiest execution and modeling are here combined with the warm transparent coloring of his middle period." Dr. August L. Mayer, Chief Conservator of the Bavarian State Galleries, wrote to Mr. Keller that he considered this picture "one of the finest which Francia ever painted."

Cranach's *Adoration of Christ by the Infant St. John* was in the collection of Mr. Edward R. Bacon of New York. It is dated 1534 and is signed with the winged snake, the device given to the painter in 1508 by his first patron, Frederick the Wise, Elector of Saxony. It has the tenderness which makes Cranach's paintings of the Holy Family so moving. Its color is dry, even somber, but there is no feeling of severity about it. Cranach enjoyed the kindest patronage from three Electors of Saxony, the brothers Frederick and John, and the son of the latter, John Frederick, whose defeat at the hands of the Emperor Charles V at Mühlberg and subsequent exile caused so much grief for the painter. Cranach's portraits are his most important work, such as those of Luther and Melanchthon, Dr. Scheurl and Dr. Reuss as well as the portraits of the three Electors, all of which make him the Holbein of the court of Saxony, and yet his religious paintings are not to be ignored, because they express so perfectly the sentiment of his people. They are tender without being cloying, gentle without weakness and graceful but not diffuse; in these qualities his art expresses his age.

Isenbrandt represents Flemish art of the same period that Cranach stands for in Germany. Isenbrandt settled in Bruges about 1510, filled various offices in the Guild of St. Luke and St. Eligius and died in 1551. He may have worked originally with Gerard David but his antecedents are unknown. Mr. Keller's *St. John and Two Donors* is interesting particularly for its richly wooded landscape, a subject which, from the time of the Van Eycks, had held so much interest for the painters of the north. Patinir's *Saint in a Landscape* is another instance. Patinir, a contemporary of Isenbrandt, kept figures in his landscapes because public taste demanded them, but his heart was in those minutely related vistas



AS PART OF THE SIXTEENTH CENTURY DINING ROOM, THE "ST. JOHN AND TWO DONORS" BY ISENBRANDT HANGS OVER A FINE OLD FRENCH CUPBOARD; A PART OF THE FRA ANGELICO IS SEEN AT THE LEFT AND ON TOP OF THE CUPBOARD ARE TWO PRIMITIVE FLORENTINE PANELS, ST. DOMINICK WITH HIS LILY ON THE LEFT AND A ST. JOHN IN HIS HAIR SHIRT ON THE RIGHT; SINCE THIS PHOTOGRAPH WAS TAKEN MR. KELLER HAS CHANGED THE SUNG CLOISONNE FOR AN INKSTAND BY ALESSANDRO VITTORIA, WHO WAS OF THE SCHOOL OF JACOPO SANSOVINO

of his own Mosan valley whose blue distances form so rich a portion of Mr. Keller's picture. It is thought that Isenbrandt himself may have painted the unidentified saint and his heavenly companion who are so crowded to the front of the painting as fairly to be pushed out of it altogether. Patinir was by no means the first of the Flemings to feel a passion for landscape but he represents the spirit of his day in such a way as to make his work typical of the style and spirit of his own contemporaries.



A "LAUGHING BOY WITH A WHISTLE" PAINTED BY FRANS HALS

The sixteenth century in France is seen in Mr. Keller's "sixteenth century room" in a portrait of a nobleman by Jean Francois Clouet. It was formerly in the collection of the late Michael Dreicer. The unknown subject wears a white doublet with slashed sleeves, a high turned-down collar and small white ruffle, and on his head is a black velvet biretta with a spray of osprey feathers. Clouet was a court painter under four kings of France, which made him familiar enough with the aristocratic type with whose portraits his name is most closely associated. He was born at Tours between 1516 and 1520 and at his father's death in 1541 he succeeded him as court painter to Francis I. He retained his position under Henri II, Francis II and Charles IX. He died about 1573. This entirely representative portrait has a simplicity of design according with that exquisiteness of finish which should, of all subjects, be given to one who played a part in the brilliant French court. Like all of Mr. Keller's pictures, it is small, measuring only eight by nine and three-fourths inches. It is the only French painting in the collection.



"SAINT IN A LANDSCAPE" IS BY JOACHIM PATINIR; IT IS POSSIBLE THAT THE FIGURES ARE BY ISENBRANDT. PATINIR, WHO WAS PREEMINENTLY A LANDSCAPIST, PAINTED BACKGROUNDS FOR GERARD DAVID AND OTHERS



Courtesy of Kennedy and Company

"COWS DRINKING," WHICH BELONGS TO THE YEAR 1635, SHOWS ALL THE CHARACTERISTICS OF CLAUDE'S EARLY ETCHINGS: THE SKETCH-LIKE QUALITY OF A PEN AND INK DRAWING AND THE RELIEF ARRANGEMENT OF THE FIGURES

THE ETCHINGS OF CLAUDE LORRAIN

BY FRANK E. WASHBURN FREUND

FROM THE PURELY TECHNICAL POINT OF VIEW CLAUDE WAS NOT A GREAT ETCHER. BUT HE WAS AN INSPIRED AMATEUR WHO WAS AT THE SAME TIME A REAL MASTER IN ANOTHER DOMAIN

THERE are about two dozen etchings by Claude Lorrain in existence, apart from an equal number of rather unimportant plates. Half of them go back to his paintings, giving a more or less exact rendering of them, while the others are original creations. Among them are several which belong to Claude's best and most serene work.

Why did Claude, the painter of landscapes par excellence, take up the etcher's tools? In his case the explanation of this fact is not the same as, for instance, in the case of Rembrandt who, in order to express all the surge of ideas and emotions in heart and brain, had to have recourse to the various means of pictorial expression in order to give them adequate form.

It is said that when Claude, as a young man of about twenty-six, was staying in Nancy, he got to know the famous black and white artist, Jacques Callot, who initiated him in his fascinating art. And it is true that Callot's influence in some of Claude's earlier etchings—at least as far as the figures are concerned—can be traced.

But just these earlier etchings, with their characteristically sketch-like lines, seem to indicate that Claude first became interested in this medium as a means of recording actual experiences and impressions in a more permanent form than a mere drawing without, however, elevating them, as it were, to full picture compositions. Thus, his earlier etchings occupy a sort of intermediate place between a drawing and a painting. Then, with the greater experience in the medium gained by his own efforts—for, more than artists who are only etchers, he was always keen on experimenting and striving for new effects with new means—he discovered that, with more spontaneity and vibrating brilliance of light and air and without even losing the quality of color, he could give in black and white that very essence which, throughout



Courtesy of Frederick Keppel and Company

IN "THE HARBOR AT SUNRISE" LIGHT PERVADES THE ENTIRE SCENE, BINDS IT TOGETHER AND CLOTHES AND SOFTENS ALL THE FORMS WITHOUT, HOWEVER, DESTROYING THEM. CLAUDE, WHO BEGAN BY EMPHASIZING THE EFFECT OF DIFFUSED LIGHT, STROVE LATER TOWARDS THE UNITY OF FORM AND LIGHT



Courtesy of Arthur H. Harlow and Company

"THE RAPE OF EUROPA" OF 1634 SHOWS CLAUDE ALREADY AT A VERY RESPECTABLE HEIGHT IN ETCHINGS. THE ARRANGEMENT IN THIS PRINT IS NEARER HIS PAINTINGS THAN IN HIS OTHER EARLY ETCHINGS



Courtesy of Frederick Keppel and Company

"THE COWHERD" IS PERHAPS CLAUDE'S MOST FAMOUS PLATE. IT IS A MARVEL FROM EVERY POINT OF VIEW: ONE OF THE MOST BEAUTIFUL AND MOST INTIMATE LANDSCAPES EVER CONCEIVED AND COMPOSED BY A EUROPEAN ARTIST. AS AN ETCHING IT ACHIEVES UNITY BY SOFT GRADATIONS OF ALL ITS PLANES



Courtesy of Kennedy and Company

ALTHOUGH CLAUDE'S ITALIAN LANDSCAPES BECAME IDEALIZED INTRINSICALLY THEY ARE TRUE, FOR THEY GIVE THE PURE ESSENCE OF WHAT THEY REPRESENT. THIS ONE IS "APOLLO AND THE SEASONS"

his long artistic activity, he strove to put into his paintings. For a really consummate artist in black and white knows how to suggest convincingly by the subtle modulation of tones the play, richness, and harmony of color, as, for example, Frans Hals and Terborg did even in painting when, in their late period, they restricted themselves almost exclusively to black and white and yet achieved in those paintings their greatest triumphs as colorists.

When Claude, after his apparently not very happy nor lucrative sojourn in his native Lorraine, returned to Italy for good, he had to endure a terrible storm in crossing from Marseilles to Civita Vecchia, Rome's ancient seaport. He depicted this storm in one of his earliest etchings and, in imagination, even saw his ship wrecked. The shipwreck he showed in another plate. These prints and a few others, as, for instance, *Cows Drinking* (*Le Troupeau a l'abreuvoir*, R. D. 4), illustrated here, show the sketch-like quality of a pen and ink drawing mentioned above, a style which lasted with him till about 1635. At that time Claude was a close friend of the German artist Joachim von Sandrart who, in his *Teutsche Academie*, has left us some interesting and intimate records of Claude and his methods of work—data which are the more valuable because Claude was certainly not fond of letter-writing, and no letter by him is extant. Sandrart relates, for instance, how he and Claude, sometimes accompanied by others, used to wander out into the surrounding country of Rome to sketch, and as he himself was a prolific etcher, it is very likely that his example influenced Claude in the choice of this medium. Later on, when Sandrart had left Rome, Claude only occasionally took up etching again.

From the purely technical point of view, Claude was not a great etcher. He remained the amateur. But an inspired amateur who is at the same time a real and accomplished master in another domain often beats the specialist in his own field. An instance of this is William Blake's amazingly direct woodcuts for some scenes from Virgil.

Cows Drinking, which belongs to the year 1635, shows all the characteristics of Claude's early etchings: the lines like those in a drawing; the "relief" arrangement of the figures; the way the scene depicted seems to be cut out from a larger whole instead of being a rounded-out landscape complete in itself, as in his paintings. More or less the same may be said of *The Three Goats*, also done about that time. Only in it, with its expanse of landscape to the right showing beautifully modulated country stretching to the far-distant hills bathed in light, there is already such understanding of the possibilities of the etcher's craft that this plate foreshadows what is soon to follow.

As a matter of fact, *The Rape of Europa* of 1634 shows



Courtesy of the New York Public Library

ONE OF HIS LATER ETCHINGS, "THE BRIDGE IN THE WOODS," SHOWS THAT A CERTAIN SHARPNESS AND HARDNESS IN CLAUDE'S WORK BEGAN TO SOFTEN AS HE FREED HIMSELF FROM THE STYLE WHICH PREVAILED IN THE ITALY OF HIS DAY



Courtesy of the New York Public Library

"THE HARBOR WITH THE BIG TOWER," WHICH BELONGS TO AN EARLY GROUP OF ETCHINGS, SHOWS CLAUDE AS AN ETCHER OF MARINE SCENES. THE OTHER MARINE ETCHING REPRODUCED HERE IS OF A LATER PERIOD IN HIS DEVELOPMENT

Claude already at a very respectable height. (I am happy to be able to give here an illustration of this print after the extremely rare first state, as there are very few proofs in existence of any of Claude's etchings in the first state.) The arrangement in this print is nearer his paintings than in his other early etchings. Groups of trees and buildings close the scene to the right and left; they also make the sun-bathed distance appear far wider, thus adding to the height and depth of the scene. The figures, which, however, still have a certain "tightness" about them, are already arranged in a kind of curve, almost a semicircle, from the one nearest the tree at the extreme right to the ones near the ruined temple at the left, thus leading the eye of the spectator from right to left over the entire foreground, then past the group of trees and the ships into open space and radiant light. Only the two cows at the extreme left are, as it were, reminiscences of the first use of these etchings, for they lead the eye out of the picture, thus giving it, to some extent, still the character of a "cut out" as explained above.

This changed two years later when Claude etched his *Le Bouvier* (*The Cowherd*, R. D. 8), perhaps his most famous plate. It is really a marvel from every point of view; one of the most beautiful and most intimate landscapes ever conceived and composed by a European artist. As an etching, it already achieves unity by the soft gradations of all its planes, gradations which also make the figures in the foreground merge naturally into the picture instead of giving the impression of having been put in by the will of the artist. This unity is enhanced still more by the sparkling light, by the presence of all-pervading air, even of a tender breeze, and the softness of all the contours. As a composition it is, in its way, perfect, leading the eye in a gentle curve from the front to the far distance.

And while the eye wanders along delightedly, the artist, by suggestion, even captures the sense of hearing and thus conveys to the spectator the idyllic mood of a dream of Arcadia, the land of longing; for the cowherd is playing a haunting melody on his rustic flute and to its rhythmical cadences his herd seems to move. Where one bar ends, the spectator stops with the melody just for a moment: it is where the cow to the left drinks from the stream. But, in contrast to the plate discussed before, this is merely a retarding motive which only makes the spectator pause to take in the loveliness of the scene before him. Then the strain flows on again, and with it the eye resumes its course, mounting with the placid animals to the temple overgrown with leafy foliage. The spectator, as he passes it, is reminded, half unconsciously, of the great times of antique glory that have come to an end. But, shedding this melancholy mood, he enters the cool shade of the stately trees. Then, leaving the silent grove, his eyes, following the stream, are



Courtesy of the New York Public Library

CLAUDE'S LANDSCAPES ARE ONE OF THE MOST PRECIOUS GIFTS WHICH THE NORTH HAS GIVEN TO THE SOUTH—WORTHY OF THE GIVER AND WORTHY OF THE RECEIVER. THE LOVELINESS AND BEAUTY OF ITALY IS FELT IN "DANCE UNDER THE TREES"

irresistibly drawn towards the far distance with its hills and dales, until they meet the horizon where the source of light points to eternity. All Claude's allurement as a creator of idylls in landscapes lives and breathes in this small black and white plate.

This is perhaps the right place to discuss a most interesting point in Claude's art concerning his landscapes in general, whether paintings, wash drawings, or etchings. How did it happen that he, an outsider whose most impressionable years had been spent in a far-distant country entirely different in nature, contours, and atmosphere, became the delineator of Italian landscape? So much so that, when we think of Italy, his pictures arise before our mind's eye, and very characteristically awaken in us that nostalgia which is never quite lost by anyone who has ever been in that "land where the citron trees blossom and golden oranges glow from beneath the dark leafage, where a gentle wind blows from the azure sky and the myrtle grows shyly down in the valleys and the laurel high up on the hills."

I have purposely used the word "characteristically." For in it lies the explanation: the same longing which lives and for centuries has lived in all the northern peoples for the sunny country to the south, on the other side of the great mountain range—"il paese ultramontano"—lived in Claude Lorrain as it has always done in most European artists and poets. Hence Dürer's heart-cry when he had to leave Italy, "Ah, how I shall freeze for want of the sun!" and the poem which Goethe puts in the mouth of Mignon; hence the years spent by the English poets Byron and Shelley working in this country of their longing.

Claude, the northerner, his eyes filled with yearning, returned to Rome while still a young man and there, in many years of courtship, as it were, he calmed his longing and to him, the gentle wooer, Italy gave all her loveliness and all her beauty. It can be seen from his work that that was a slow development. He was at first clearly under the influence of the style that prevailed in the Italy of his day. Only gradually did he shake himself free from it, gradually a certain sharpness and hardness in his work began to soften, his rhythms to flow more freely and grandly, his feeling for space to widen till it embraced the whole visible world and gave it form, air and light. As a matter of fact, he did the same as most northerners: he idealized his love. From his longing which never could be quite stilled—as no artist's ever can be, otherwise he ceases to be an artist—sprang those majestic lines in his work, those towering trees, those sorrowful temples half in ruins, that almost unearthly light. What he felt, he put into his landscapes and thus an Italy was born which none

of her own sons had ever been able to see, far less put into a picture. To them she was an everyday occurrence to be taken for granted, as it were, analyzed perhaps, or used for purposes of a background for their pictures. But for Claude she was the embodiment of all earthly wonders; she was his artistic love, and he clothed her in all the splendor and beauty that his poetic feeling could conjure up and his eyes and hands were capable of producing. And although his Italian landscapes thus became idealized renderings of the land of his adoption, intrinsically they are true, as all great works of art are true, for they give the pure essence of what they represent freed from all accidental accessories and fashioned in the furnace of the artist's brain. Claude's landscapes are thus one of the most precious gifts which the north has given to the south, worthy of the giver and worthy of the receiver.

But to return now to our etchings: two of the prints illustrated here show Claude as an etcher of marine scenes. *The Harbor with the Big Tower* (R. D. 13) belongs to the earlier group, while *The Harbor at Sunrise* (R. D. 15) may well be ten or fifteen years later. Here the light pervades the entire scene, binds it together and clothes and softens all the forms without, however, destroying them. Claude who, in his enthusiasm for the sun's light and its play, had begun by emphasizing the effect of diffused light, strove, in his later years, towards the unity of form and light. Thus, in a way, he was going through a similar stage of development—although in an opposite direction—to Seurat who, starting with form, tried to combine it with the air and light of the impressionists into a vibrating yet monumental whole. Thus we see how far in advance of his times Claude was in his artistic problems, although he took up these problems not so much for art's sake, if one may express it in that way, as in the natural course of his development. For it had taught him to conceive the world around as a unity of the great forces of nature instead of seeing it as a dualistic scene, so to speak.



Courtesy of Kennedy and Company

"THE THREE GOATS" WAS DONE BY CLAUDE ABOUT 1635

He naturally shared the rationalistic mentality of the European with most of the Western artists, old and modern. But he came near to what the Far Eastern artist possesses as his inheritance and what makes Chinese landscape art unsurpassed: the inborn feeling of unity with the universe, with the here and the beyond, with the past, present, and future. Claude, instead of trusting implicitly and reverently to his sonship of nature, as it were, tried after his apprenticeship to force her into a certain scheme of his own which, balanced and lovely as it was, had necessarily something of a special purpose and therefore restriction about it. But in time he must have felt this restriction himself, and, as his life's blood pulsed in the rhythm of the universe, he reached a unity and serenity in his art towards the end that almost make him appear not as an artist only but as a revealer of the glory and eternity of creation.

And it seems to me that his taking up etching and returning to it again and again, even after long pauses, helped him in this development of—if I may express it mystically—losing himself in order to find himself fully. For there is this inescapable feeling about Claude's work in line. Whatever its limitations, it is wholly and completely charged with the same sincere and genuine passion as marks the whole sum of his art life. It is at once lyrical in sentiment and yet based on the facts of nature. And this is why it has endured among those to whom technical perfection is not the whole substance of the art of the etched line.



Courtesy of the Metropolitan Museum of Art

YOUNG HORSEMAN: A FRAGMENT FROM RHODES

As in all other forms of sculpture the Greeks achieved a pitch of beauty in carvings in relief that has never been surpassed. This shattered fragment, that came from Rhodes, is a superb example of Grecian sculpture of the fourth century B.C. in that it combines in the one composition something of the dignity of the reliefs we know in the friezes and metopes of famous buildings of Greece and a little of the sentiment of the people's grave monuments. The young horseman is characteristic of the somewhat effeminated Alexandrian style. This relief is carved on the face of a slab of white marble about eighteen inches high and twelve inches wide

METAL MIRRORS OF THE ANCIENTS

BY WHITNEY ALLEN

ON THE BACKS OF MIRRORS OF METAL, THE PREVAILING MATERIAL FOR THREE THOUSAND YEARS, IS PRESERVED MUCH OF THE ART OF THE PAST

IN the days when a mirror was a piece of burnished, unframed metal it was, in many quite unrelated countries, a work of art. With its once brilliant surface dulled and changed by the chemistry of years it can no longer serve for the purpose for which it was made, but because the artisans who created them left so much of the art and thought, the religion and the aspiration, of their day upon these metal disks, we are still consulting them for a glimpse into the past. So copiously were the Etruscan mirrors, for example, covered with their gods and heroes, that they have been called the "figurative dictionary of Etruscan mythology," and this would apply to the Greek mirrors as well. Chinese mirrors are also in accord with the ideas of Oriental philosophy, and the Egyptian, while less ornate than the others, are as deeply indicative of racial thought.

With the Egyptians the very form of the mirror had a significance; it was generally in the shape of the solar disk, that is, a circle slightly extended at the sides and flattened at the top, in the manner in which the face of the sun is sometimes distorted by the mists of the horizon. The appropriate connection between the sun god, Râ, and the mirror, whose reflection depended upon his light, was thus recognized. In China, mirrors were placed in great numbers in graves, sometimes hundreds were found in one burial mound. The objects that the Chinese gave to their dead were not the possessions used in life, but were specially prepared for the purpose—according to the dictum of Confucius, who insisted that the tomb equipment should only symbolize what was used in life. The mirrors had a spiritual significance connected with light, perhaps as a symbol of light it was thought to be useful or comforting to the *manes*, or soul, in its dark home. In Japan, the mirror was one of the three objects of the imperial insignia, the other two being the sword and the jewel. The mirror occupied its exalted position because it had once reflected the face of the sun goddess from whom the imperial line descended.



Courtesy of the Metropolitan Museum

A GREEK BRONZE MIRROR OF THE FIFTH CENTURY B.C.

The oldest mirrors that exist today are the Egyptian, which are found in the tombs of the Fourth and Fifth Dynasty. However, these are rare, for the majority of Egyptian mirrors come from the tombs of the Middle Kingdom. While mirrors are known to have existed in China (made of stone, iron and jade as well as bronze) in the Chou Dynasty about twelve centuries before our era, the oldest specimens of bronze—for all the other materials have perished—are of the Han period, 209 B.C. to 250 A.D. The oldest Greek mirrors begin with about the fifth century B.C. and the Etruscan with the fourth. The Celtic and Romano-Britain are contemporary with the Roman occupation.

Metal mirrors continued in Europe until the sixteenth century, but they were small, enclosed in elaborate and often jeweled cases and worn at the girdle. Glass mirrors

were known from exceedingly early times, but they were not sufficiently perfected to make them rivals of metal. There are glass mirrors from Olbia and from Egypt in the British Museum and the Chinese are known to have imported glass mirrors from the west in the sixth century A.D., the chief source being Syria. Metal mirrors, however, have a longer history than those of glass, and they have the additional importance of being beautiful in themselves, while the glass mirror is dependent upon its frame.



GREEK MIRROR COVER, 450-400 B. C.

All of the ancient metal mirrors were single disks with the exception of the kind made by the Greeks—and less frequently by the Etruscans—of two disks which fitted the one into the other and were held together by a hinge. The one shown here with a profile of a woman is the cover of such a mirror, while the two parts are seen in the Etruscan mirror from the Metropolitan Museum with two satyrs accompanied by the ever present winged divinity, Lasa. The hinge is broken off but the mark where it has been is plainly visible. This served as two mirrors, for the inside of the cover was polished, and the second disk, incised on one side, had its back for practical use. The majority of Etruscan mirrors had handles, and these were generally of wood, although the one reproduced, showing the Dioscuri and two women, has a handle of bronze. Mirrors with handles were shaped so that they could be placed upon a stand and used either in a stationary position or lifted for a closer inspection. The Egyptian and Roman mirrors and also the Japanese had handles, but the Chinese, who may always be counted upon to do things differently, used a knob at the center of the back through which a cord was run.

The metal used in mirrors was chiefly bronze, although the Roman mirror that we reproduce is silver; the Japanese used speculum, and the Chinese treated the bronze with mercury to give a brilliant finish. The Greeks frequently plated their mirrors with silver and the Egyptians used silver or gold in the bronze alloy. The Egyptians also made silver mirrors, while the gold ones were used only as votive offerings, and these have not survived to the present day. During the Han period in China a large percentage of silver was used in the alloy and in the T'ang period gold, while copper and zinc predominated in the Yuan and Ming periods.

The Egyptian mirror which is reproduced is of the Eighteenth Dynasty (1850 to 1350 B.C.). In shape it is the most common one, the solar disk. The two other classes found in Egyptain mirrors are the circular,



Photographs on this page, courtesy of the Metropolitan Museum

ETRUSCAN MIRROR, FOURTH CENTURY B.C., SHOWING THE WINGED LASA AND TWO SATYRS. THE REVERSE OF THE COVER AND ALSO THE INCISED DISK WERE BOTH HIGHLY POLISHED; ORIGINALLY THEY WERE HELD TOGETHER BY A HINGE



Courtesy of the Metropolitan Museum

AT THE LEFT IS AN ETRUSCAN MIRROR OF THE THIRD CENTURY B.C., SHOWING THE DIOSCURI AND TWO WOMEN; AT THE RIGHT AN EGYPTIAN MIRROR OF THE EIGHTEENTH DYNASTY ON WHOSE HANDLE IS THE HEAD OF THE GODDESS HATHOR

which is excessively rare, and the cordiform, or upright oval. It is possible that the cordiform may have been developed to adjust the mirror to the shape of the face. The handle of our Egyptian mirror is one which made its appearance for the first time in the New Empire. It is a development of the handle shaped like a column whose capital has been extended into prong-like points at either side in order to create a harmonious relation with the breadth of the disk. The head of the goddess Hathor with the ears of the cow is just beneath. Hathor, goddess of love, is sometimes shown with the head of a cow. This goddess often appears on mirror handles, as she no doubt seemed most appropriate for a lady's toilet article. The earliest handles were in the form of amulets of four different shapes; the earliest symbol for a mirror in the inscriptions shows the amulet handle. It is strange that the mirror symbol never appears in the Book of the Dead even where the kohl and unguents are mentioned, but the ritual was no doubt formulated before the mirror was in use. The fact that the amulet form is the earliest handle seems to point to Lower Egypt as the source of its first manufacture, a suggestion made in Bénédite's *Miroirs*, which is Volume 37 of the catalogue of the Egyptian antiquities of the Cairo Museum.

The oldest of the Greek mirrors reproduced offers a delightful example of an archaic bronze statuette in a figure of a girl holding in her right hand a bird, by whom the Greek maiden is so often accompanied. With her left hand she lifts her skirt slightly in the manner which may have been the custom of Greek women, or perhaps it was simply a device of the sculptor, since it is repeated so often, of creating an interesting play of line. This mirror is of the first half of the fifth century, the dawn of the Great Age. The mirror with the woman's head in profile is of the latter half of the same century. The Greeks frequently made plaques other than the mirrors; sometimes these had holes in them where they could be sewed to other materials. They were used as an ornament of armor or may have been sewed on other garments. There is a mirror in the Boston Museum showing two huntsmen and a boar which



Courtesy of the Boston Museum of Fine Arts

A "GRAPE MIRROR" OF THE T'ANG DYNASTY IN CHINA IS ONE OF A NUMBER OF MIRRORS WITH A DESIGN OF GRAPES AND MYTHOLOGICAL CREATURES; THE GRAPE MOTIF CAME, THROUGH CONTACT WITH WESTERN ASIA, FROM GREECE

has just such holes and it would seem that here is an instance in which one of these plaques, having served in some other capacity first, has been transformed into a back of a mirror.

Mirrors with incised designs were made by both Greeks and Etruscans. The Greeks made them better, but the Etruscans made many more of them; at least a thousand have been found. The fact that the Etruscans made so many is due to two reasons. First, they wished to imitate the luxury of the Greeks, and, secondly, they realized that the flat surface of the mirror offered them an opportunity for decoration which they could face with more equanimity than the curving surfaces of the vases, with which, in both subject and manner, the Etruscan mirrors are so closely related. It has been said that the Etruscan mirror holds the same place in reference to Etruria that is occupied by the red figured vases in Greek art. The less dextrous artists of Italy saw their own limitations and wisely refrained from attacking the difficulties of the curves of pottery. Their awkwardness is betrayed even on a flat surface by the manner in which they almost invariably crowd their design with the border of leaves. The vases which they copied—they came into contact with them in the

Grecian cities of southern Italy—reflected the style of Polygnotus and Polyclitus.

The Etruscans developed the incised line on metal from their study of the older Greek vases whose designs were so introduced to the surface. The favored subjects are those of the Greek vases of about the fourth century, contemporary with the first mirrors. Satyrs and mænads, incidents in the flight of Helen and Paris, the labors of Hercules, Etruscan heroes and gods, particularly the winged Lasa, were familiar subjects. Generally the design was enclosed in a wreath. On the mirror reproduced there are elongated olive leaves; the laurel, ivy and acanthus scroll were also popular. The subjects of this particular mirror are Castor and Pollux and two women. The half-sitting, half-standing posture of the two famous brothers is one of the few concessions of the Etruscans to composition in a circle, and even this was not of their own invention but was borrowed from the Greeks. One thing they did, however, that lifts their work quite above servile imitation; they developed an individual manner, somewhat harsh, it is true, but unmistakably their own. They Etruscanized their subjects, introduced their own gods and heroes among the Greek, and put the inscriptions in their own tongue.



CHINESE MIRROR, T'ANG PERIOD

There is evidence of a strange uncouthness in the handling of these mirrors which they took such pains to adorn in the frequent worn place in the very center of the design. Few Etruscan mirrors have escaped this, and as the spot varies in width and depth it has been suggested that this defacement has occurred when the mirror was being polished and was held, by means of a peg, against the polishing surface.

The Etruscan and the Greek mirror was generally slightly larger than a modern hand mirror, but some have been found large enough to show the whole figure. There was also another shape, of which an example from Præneste is to be seen in the Metropolitan Museum, in which mirror and handle have been cast in one piece and the shape is roughly that of a triangle. It is engraved on the back. A third kind, that of a mirror in a case like the customary Greek form, is represented here. Such a mirror as this (the one with the two satyrs) appears in the hands of the effigy of the



Photographs on this page, courtesy of the American Museum of Natural History

THE CHINESE MIRROR AT THE LEFT WITH THE TWO SWIMMING CARP HAS A DESIGN ORIGINATED IN THE MING PERIOD, 1362-1644; AT THE RIGHT, A MIRROR OF THE HAN PERIOD, 209 B.C.-250 A.D., WHEN THE CIRCULAR DESIGN WAS DEVELOPED

Lady Sieante Thanunia from Clusium as she reposes, a life-size terra cotta figure, on the lid of her own sarcophagus. Half reclining on a cushion, she looks at herself in a mirror which remains in its case. This statue is known to have been made in the second century B.C.

The mirror reproduced is of the fourth. When the Etruscan mirrors were first discovered they were thought to be ladles for flour or some similar substance, but their identity was soon discovered by pictures of their use, either on themselves or on vases, where they were generally shown being held by an attendant. Some of them also retained a little of their burnished surface. Most mirrors were slightly convex, which reduced the image.

The oldest existing Chinese mirrors were many of them made, as their inscriptions reveal, in the Shang Fang, a factory which occupied the same position in regard to supplying the royal household with bronze and other utensils as Ching-te-Chen in reference to porcelain many centuries later. During the Han period the designs were developed in circles around the knob handle in the center, as is seen in the example from the American Museum of Natural History in which four figures form the chief design. These are Hsi Wang Mu, the Queen Mother of the Western Paradise who lived on the Kun Lun mountains, and her male counterpart, Tung Wang Fu, King Father of the East.

The T'ang period (seventh to tenth centuries) is represented here by a "grape" mirror from the Boston Museum. There is a whole class of mirrors on which this design was repeated with endless variations, combined with sea-horses, fabulous monsters, bees, other insects and birds. The design was the direct result of contact with the west, especially Persia and Farghana. The design itself had come even farther, for the grape motif was one which had been given to Asiatic artists, who had never before known it, by the conquering Greeks.

As with everything in China, the mirror came to have a variety of symbolism and uses, some of them suggesting disastrous consequences, such as that which prescribed "powdered mirror" as a medicine because of its curative powers. More interesting and significant is the veneration of the mirror as the symbol of fidelity. This quality came to be associated with the mirror by a logical process. The mirror reveals to him who looks upon it the mask with which he faces the world. The self-study it offers leads to self-knowledge, and self-knowledge to self-control, faithfulness and steadfastness. It is the means by which the words of the temple at Delphi might be fulfilled, "Know Thyself."



Courtesy of Metropolitan Museum



Courtesy of Leipsic Museum

A ROMAN MIRROR OF SILVER IS SHOWN AT THE LEFT, AND AT THE RIGHT IS A JAPANESE MIRROR WHICH IS LIKE THE EUROPEAN IN HAVING A HANDLE; THE CHINESE MIRROR HAS A KNOB IN THE CENTER, THROUGH WHICH A CORD IS PASSED



Courtesy of John Levy Galleries

PORTRAIT OF KIRKLAND PINTLEY, BY JOHN JACKSON, R.A.

That this portrait was formerly attributed to Sir Henry Raeburn by English authorities is not at all surprising since its glowing color and keen characterization is in his manner. The artist, who painted this likeness in 1830, was born in 1778 and died in 1831. Between 1804 and 1830 he exhibited one hundred and forty-five pictures in the Royal Academy, his most famous works being a portrait of Flaxman and one of Canova in Rome

THE PROBLEM OF FRANK DUVENECK

BY FRANK E. WASHBURN FREUND

ONE OF THE MOST TALENTED ARTISTS AMERICA HAS EVER PRODUCED, AFTER A COMPARATIVELY FEW YEARS HIS CREATIVE IMPULSE WAS APPARENTLY STUNTED

DUVENECK as a man and an artist is a problem. Here was one of the most talented artists America has ever produced, in fact the most talented, if we consider the painter in him solely. As proof of this, if proof be needed, take the often quoted remark of Sargent, who must have known: "After all is said, Frank Duveneck is the greatest talent of the brush of this generation." And yet, after comparatively few years his creative period came to an end. A few later attempts at original work did not produce anything that could add to his credit and, like a great and glorious singer, who, in his youth and early manhood, had enthralled all his hearers but, after the loss of his voice, has taken up teaching as his profession, Duveneck also resigned himself with a good grace it seems to teaching painting to the younger generation of Cincinnati, his home city.



"HEAD OF A BOY" IS IN THE CLASS WITH "THE WHISTLING BOY"

What caused this premature stunting of the creative impulse and, apparently, of the creative faculty? Why did he not develop, more or less on parallel lines, with his prototype among the old masters, Franz Hals, to whom he has often been compared, rightly and without exaggeration?

It is unfortunate that so little is known about him and his life, although there must still be many living who came into more or less intimate contact with him, among them a number of his pupils, and who could supply valuable hints to clear up the exasperating mystery confronting us when we consider the life work of this great master. For he was a great master during his first period, which lasted from about 1871 to 1884, if we include in it the time of his few Venetian etchings, which in their way are a kind of reflex, in another medium.

But there was nothing to follow them either; they stand isolated as great achievements of "an eye as sharp as a hawk's," a more than dexterous hand, and an organizing genius which seems as if it might have been capable of great things in free composition also. Then, a few years after that, in 1891, a last outburst, again in another medium: the touching memorial to his wife Elisabeth who had died three years before. To conceive this beautiful monument of perfect peace, to gain the state of quiet grief and understanding in which alone he could have executed it, had taken him three full years.

The only publication about him ever attempted so far—a slim little book by Mr. Norbert Heermann—gives only meagre dates of his life, career and development, and does not attempt, probably because it appeared before the master's death, to solve the problem I touched upon at the beginning of this article, except by saying that "it is not altogether surprising that a man of this type should, later, have been almost lost sight of, except by his intimate circle of artist friends, considering the state of artistic affairs in this country and a time like the present when change swiftly follows change and is followed with a clamor that distracts attention from earlier achievement." But that does not explain the almost sudden stop of his creative activity.

Duveneck came from Covington in Kentucky on the Ohio River, just opposite Cincinnati which, for better or for worse, was to become the home of his later years. He was of Dutch extraction, so something of the blood of the old Netherland painters coursed through his veins. Having been born in 1848, he went



A PORTRAIT OF AN OLD MAN, HAPPILY CALLED "THE MUSIC MASTER," IS PERHAPS DUVENECK'S HIGHEST ACHIEVEMENT IN PORTRAITURE AND WILL IN TIME TAKE ITS PLACE BESIDE THE OLD MASTER PORTRAITS

through the Civil War as a young boy but with his conscience already awakened. He seems to have drifted into art at a very early age. Mr. Heermann tells of a Benedictine monastery in Covington whose friars were at that time making altars for Catholic churches in the neighborhood, and they seem to have been the first to give Duveneck employment. So, in this way, without much learning, he began to paint, model, carve and decorate to his heart's content. Fortunately, he thus avoided stifling academic teaching and grew up like a flower, somewhat like a child now-a-days who is left to himself in order to develop his artistic sense and feeling. Some merely technical instruction he may have received from two men with German names, Schmidt and Lamprecht, whom he helped in decorating churches from time to time as they needed him.



THE PORTRAIT OF A "GIRL WITH LIGHT HAIR," WITH THE LOVELY, WISTFUL LOOK IN HER EYES, SHOWS HOW DUVENECK NOT ONLY CAUGHT APPEARANCE BUT HOW HE WAS ABLE TO LAY BARE THE SOULS OF HIS SITTERS

In 1870, however, he decided to go to Munich and to branch out as an artist. He arrived there at the right time. A band of young artists, foremost among them Wilhelm Leibl, had revolted against the historical academism of Piloty and brought a breath of new life into the artistic conditions of the city. Nature was their goddess and Courbet their prophet. This spirit had even entered the Munich Academy itself, and Duveneck, in joining Wilhelm Dietz' class, had no need to battle against academic fetters. Here Duveneck found what all the time had laid dormant in him, and in the incredibly short space of one year he began to paint the series of portraits on which his fame rests and will rest for ever.

The spirit of conquering youth was in these young painters. They looked around them with wonder, cur-

iosity, and delight, as if their eyes had just been opened. What they still owed to the old masters and tradition was a kind of picturesqueness as well as a liking for a somewhat sombre color harmony—at least as far as portrait painting was concerned—the necessary high note being often supplied by a touch of luminous red or white, merging, tactfully enough, however, into the whole color scheme. But they kept the right to choose for themselves, according to their natures and predilections, which master and which tradition to follow and, characteristically enough, their choice fell on the old Dutch school and Franz Hals in particular. Besides working in their studios and studying their favorite old masters in the Old Pinakothek, these young enthusiasts went out sketching into the surrounding country which, with its marshes and little, meandering, willow-lined streams, supplied them, partly at least, with just the right motives for their landscapes.

Duveneck was one of the shining lights among them. He, the foreigner, won during the first year of his stay in Munich most of the prizes offered by the Academy, a fact which will always be counted to its honor. To this year belongs the marvellous study of a Circassian in the Boston Museum. And only one year later, at the age of twenty-four, Duveneck painted *The Whistling Boy*, so far considered perhaps his most famous picture. In it, all his skill in modeling directly with the brush, his life-giving touch, his spontaneity of expression, his knowledge of how far to go in the various parts in order to lead up to the centre of interest and concentrate on it, and his feeling for harmonious color—all are already fully developed.

This painting is indeed a masterpiece of its kind. In uninterrupted activity, painting after painting was now produced. But in 1873 the cholera drove him from Munich, and he returned to America. There, in Boston in 1875, he had his first great public success, the soil for the appreciation of his art having been prepared there, happily, through the well-attended lectures on art by that excellent portraitist William Morris Hunt. But Duveneck longed to return to the place of his artistic awakening and the same year saw him reinstalled in Munich. Two fruitful years there followed. Then Duveneck, accompanied by Chase went to Venice, soon, however, going back to his beloved Munich again.

Certain changes in his art now become noticeable. Various influences and, apparently, the passing of the first glorious years of youth had gradually altered the wonderfully direct attack with which he had mastered a subject in a kind of unconscious fury, as it were, when eye, brain, arm, and hand combined in an almost inconceivable concentration of a few hours and did not let the subject go, "except it had blessed him." A more considered arrangement was now creeping in. However, when the spirit moved him, his old strength still returned and there are portraits done in these later years, which have in them all or at least a great deal of the almost unexampled spontaneity of the first few years, some indeed with the added strength of psychological insight which elevated them to the highest rank of portraiture.

In 1878 Duveneck opened a school in Munich. Was it mere outside necessity or was it an inner voice telling him that his great days were drawing to a close? Whichever it may have been, in the following year he went to Florence with his class. For his pupils, "the Duveneck Boys," it was a wonderful time; less so, however, for him. Already, we read in Mr. Heermann's *Life*, Duveneck found it hard in Florence to work himself, owing to his being so well known, in fact, pursued. And Pennell in his Whistler book relates how they used to run across Duveneck in little out-of-the-way cafes where he was hiding from them.

In the meantime, Duveneck had come more and more under the influence of Whistler and his *valeurs* and also certain French painters and their more superficial charms. They were foreign to his nature and he must have felt it, for he struggled against them, but, in time his resistance weakened. While his palette brightened up with the change of fashion, his brush strokes lost the power and sureness which make them, when Duveneck was at his height, such a delight even to the layman that, with their help, he can almost follow the coming into being of a painting red-hot from the artist's brain. And, in the end, even a certain sweetness appeared and destroyed all vestige of Duveneck's own personality. The directing thought behind the hand had become blunt, and so the executing hand lost its old cunning.

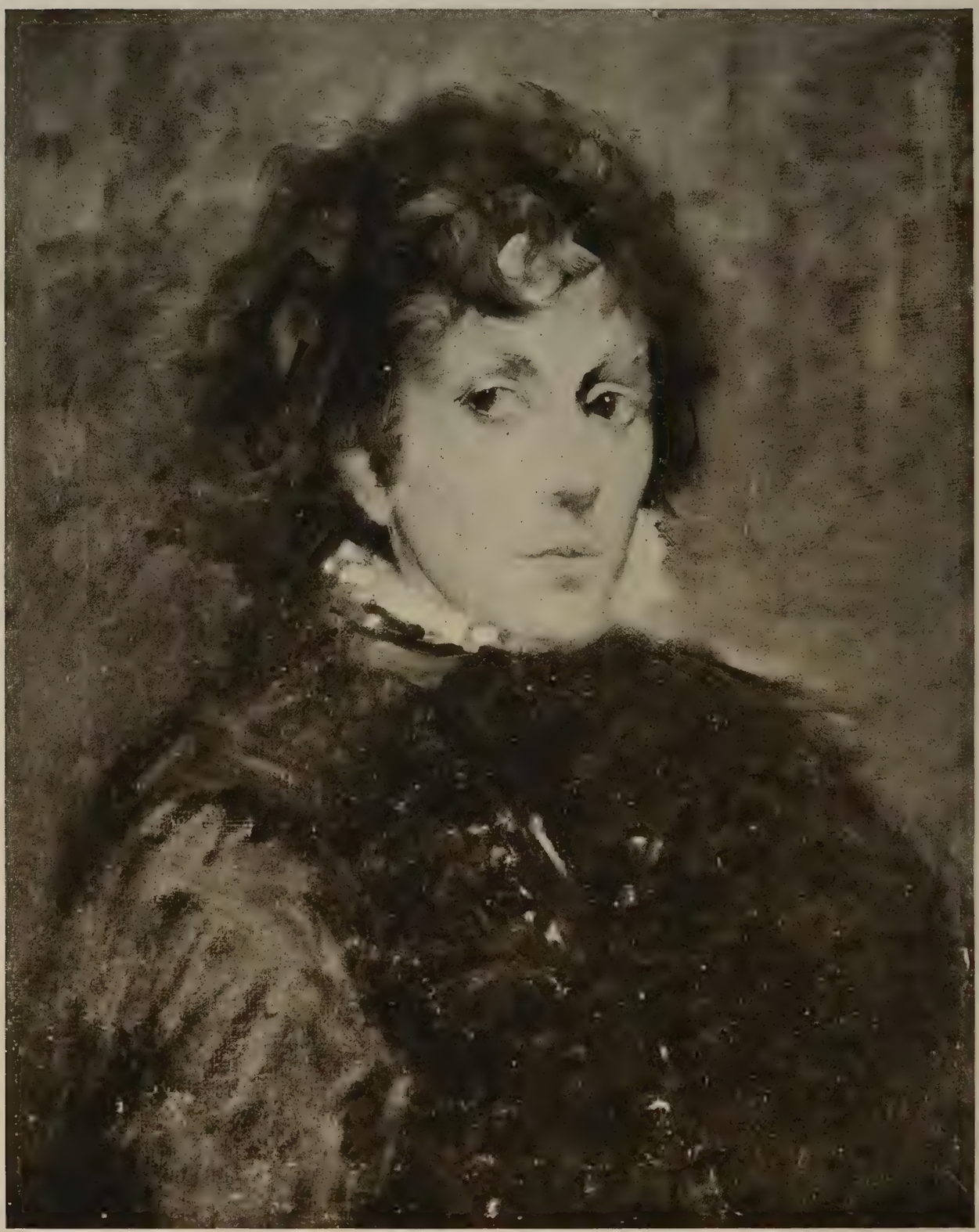
Duveneck, after an apparently fruitless year spent in America, now turned to etching, as a means of expression and, while staying in Venice, did about twenty plates which I have already mentioned. These plates made at once a great stir in London where they were shown first. A year or two later Duveneck, after a courtship of seven years—almost like Jacob of old—married Miss Elisabeth Boott of Boston who, herself an artist, had gone to Munich in 1879 to study there under Duveneck, after having bought one of his paintings. Two years of happy married life, spent in Florence, followed. Then she died and Duveneck was left alone.

Like a wounded animal that creeps back to its cave, he returned home to Cincinnati, if home it could be called, and went into voluntary retirement. He must have felt that something in him was broken, that the spark of the creative genius would never light up again in him, that there was emptiness where there had been fulness, blindness where there had been vision.



Courtesy of P. Jackson Higgs

THE "YOUNG MAN IN A LARGE HAT," WHO LOOKS LIKE A BAVARIAN POACHER WITH A STRAIN OF LATIN BLOOD IN HIM, IS PERHAPS DUVENECK'S HANDSOMEST MAN'S PORTRAIT. HE MUST HAVE REVELLED IN THIS PICTURESQUE FIGURE. SOMEWHAT SIMILAR IN HANDSOMENESS IS THAT OF "THE SPANISH CAVALIER" WITH AN EQUALLY LARGE HAT WHICH AT THAT TIME WAS A SIGN OF ARTISTIC TEMPERAMENT. AS A MATTER OF FACT, THESE HATS MAY HAVE BEEN THE SAME AND QUITE LIKELY DUVENECK'S OWN



THE "PORTRAIT OF A LADY" IS FULL OF UNBOUNDED SPONTANEITY, YET IT IS OF GREAT DISTINCTION BY REASON OF THE BLACK OF THE DRESS, HAIR, AND EYES, CONTRASTED WITH THE WHITE COLLAR

Yet he fought on bravely. If he himself could not continue to create, he would at least pass on the torch. And so he became a teacher again and his influence, not only in his native place, has been a great and beneficent one.

A few years before his death, a well-earned recognition came to him, when his works in the San Francisco Exposition aroused such wide-spread enthusiasm that he was awarded a medal specially struck in his honor. From that action he could at least see that his work had not been in vain, that his worth was understood, that he now belonged to the great masters of his country. This would mitigate the feeling of isolation, of having been almost forgotten and passed by, which must have weighed on him more and more heavily with the years of his long voluntary banishment from all the

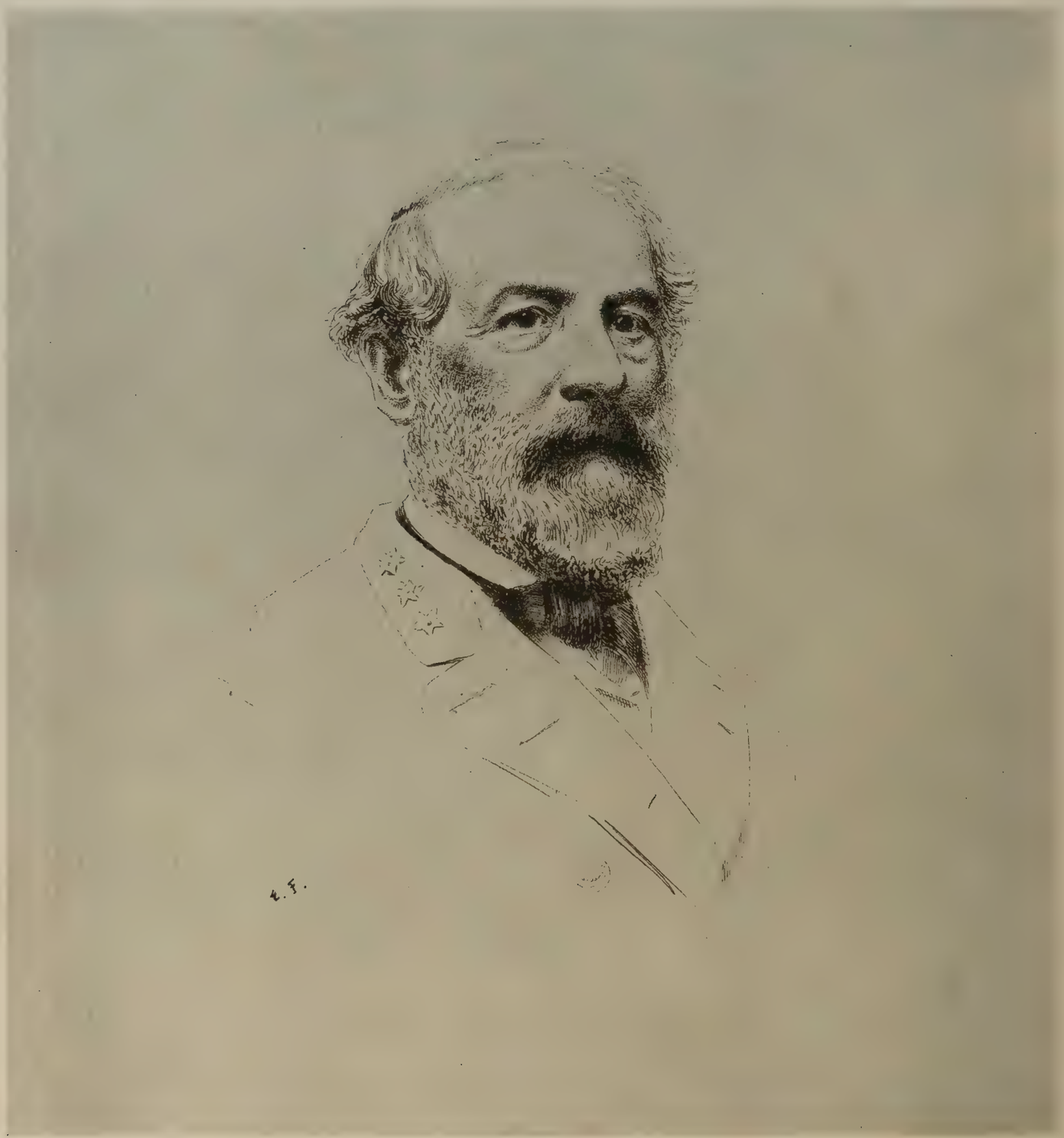


THIS SKETCH IN OIL ON CANVAS, "MOTHER AND CHILD," IS A BEAUTIFUL BIT OF PAINTING BY FRANK DUVENECK. IT IS DISTINGUISHED BY ITS COOL COLOR SCHEME WHICH IS ACCENTED BY RED AND WHITE

centres of artistic life. He had outlived himself, but the gloriole of former deeds shone around his head when they laid him to rest at last. Truly, his place is in the forefront of the artists, not only American, of the last third of the nineteenth century, and the best examples of his work will always be counted amongst the masterpieces of that period, while several of them will go down to posterity as great and abiding works.

Taking Duveneck's own work and its peculiar character as a starting point and piecing various data of his life-history together, it seems to me that his natural gift was much the same—only in a far higher degree—as the talent with which many children are endowed, but which only lasts until the childhood has passed, that is to say, until unconscious action, as it were,

(*Continued on page 96*)

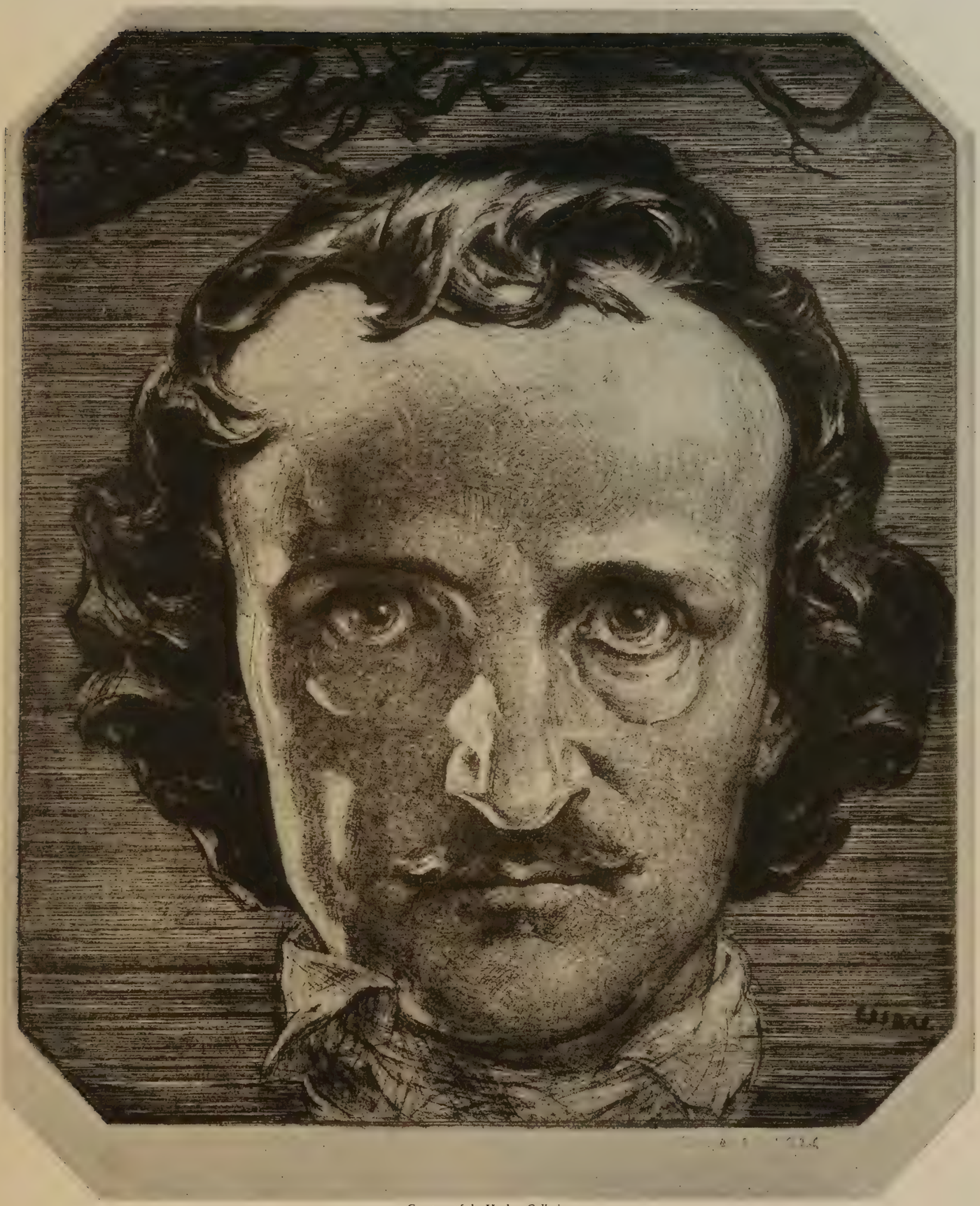


Courtesy of the Keppel Galleries

A PORTRAIT OF GENERAL ROBERT E. LEE IS ONE OF THE RECENT ETCHINGS OF EMIL FUCHS

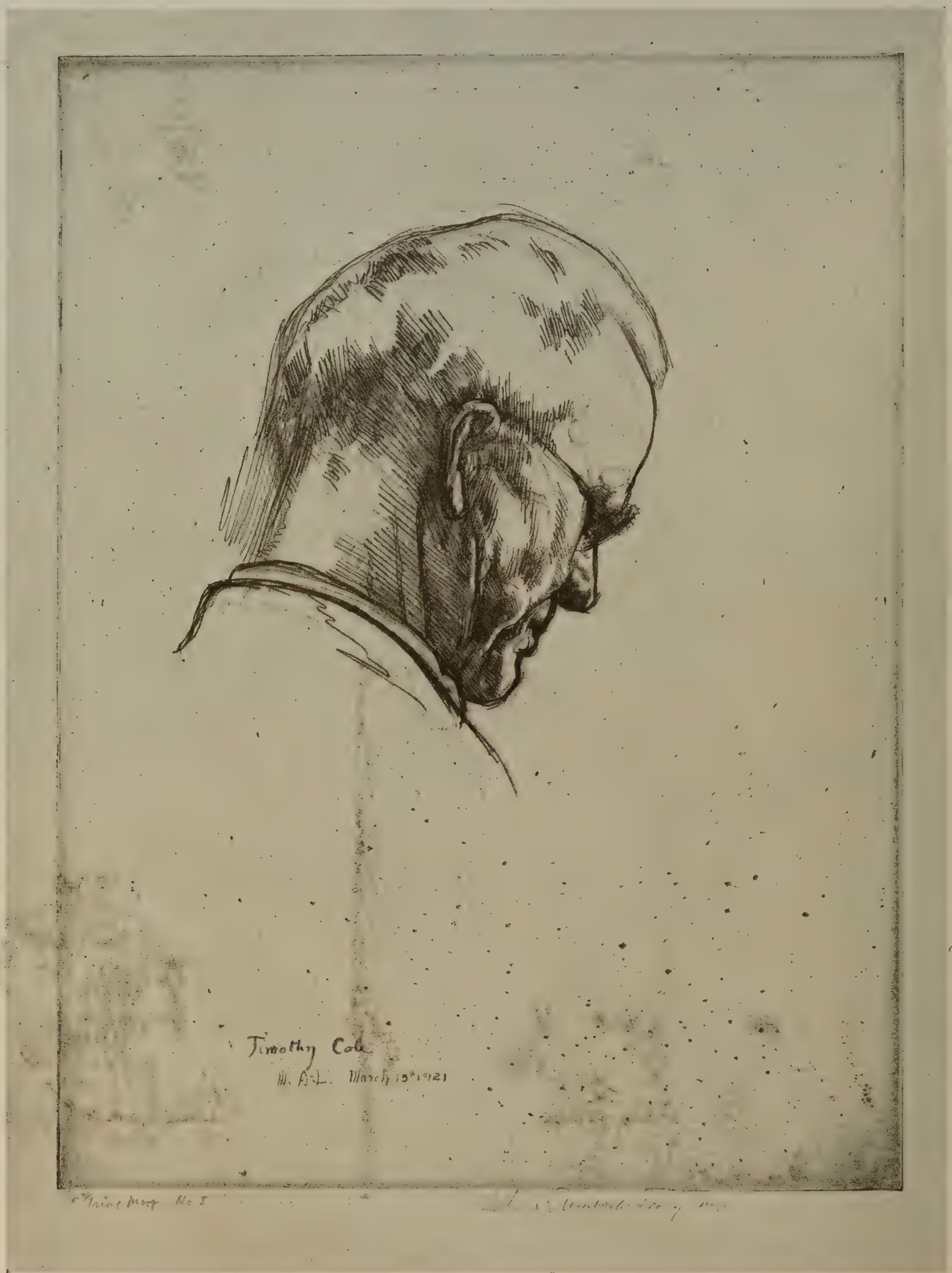
FOUR MODERN PORTRAIT ETCHINGS

Portraits in etching are by no means common although the greatest masters of etching have always been interested in making them for the reason that the difficulties the medium presents furnish the kind of opposition that is exceedingly interesting to the artist. The etcher works, more or less, in the dark for the reason that he cannot tell how well he is succeeding until he takes a proof, and, if this is a bitten etching, he must be able to re-ground his plate without covering the lines he has already etched there. With a dry-point or soft ground etching the problem is different and the majority of portraits have employed these two mediums



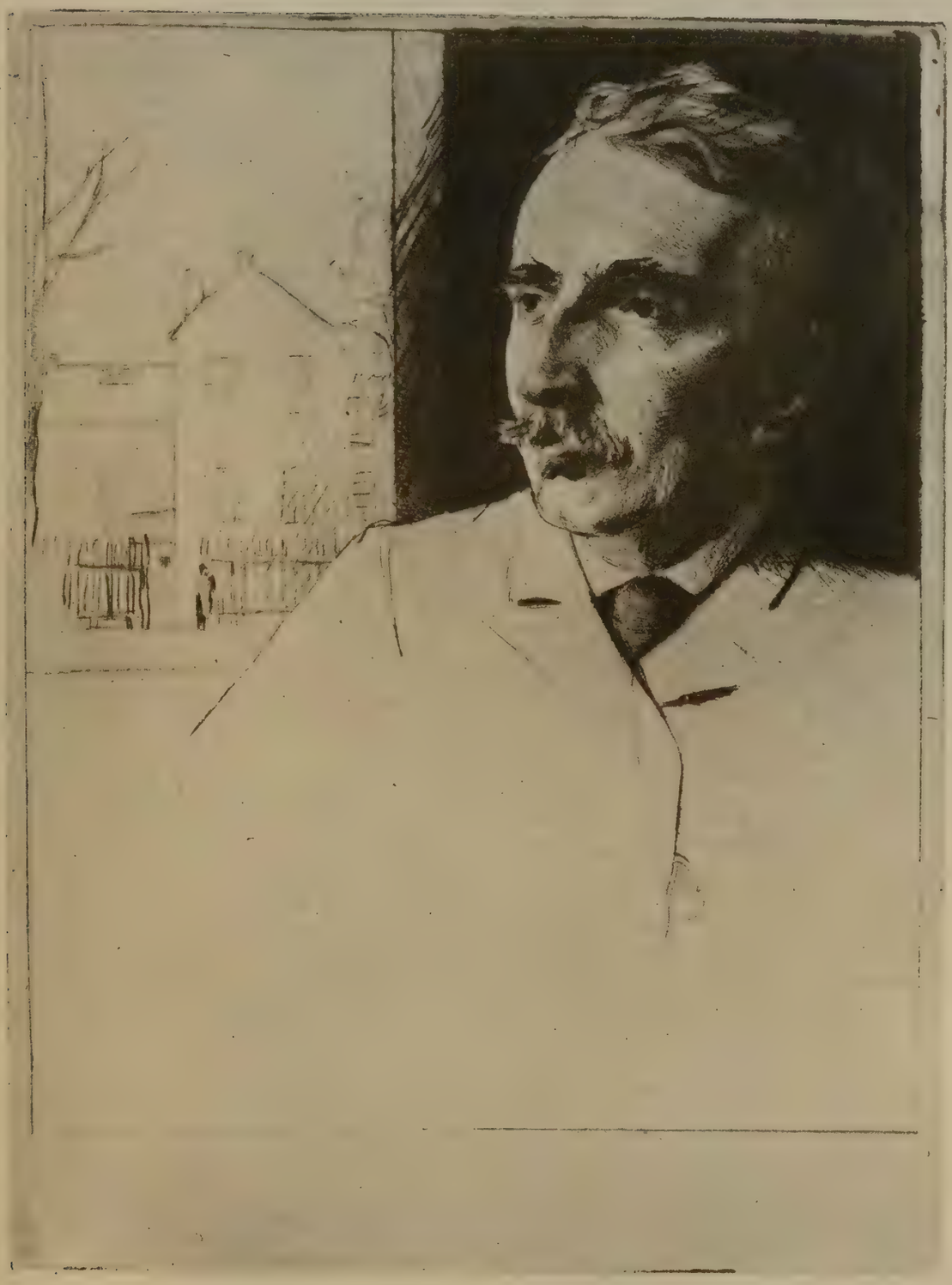
Courtesy of the Harlow Galleries

CESARE'S PORTRAIT OF EDGAR ALLAN POE IS A DRY-POINT, IN CONTRAST TO MR. FUCHS' PORTRAIT OF LEE, WHICH IS A BITTEN ETCHING. THE DRY-POINT, BEING DONE WITH A NEEDLE DIRECTLY ON A PLATE, NOT COVERED WITH A GROUND, IS EXECUTED IN A MANNER WHICH IS COMPARABLE TO A DRAWING AND GIVES AN INCISIVE, BRILLIANT QUALITY OF LINE WHICH IS ESPECIALLY EFFECTIVE IN A PORTRAIT. MR. FUCHS IS ABLE TO DEVELOP THE POSSIBILITIES OF THE BITTEN ETCHING IN PORTRAITURE BECAUSE HE HAS DISCOVERED A METHOD OF RE-GROUNDING A PLATE, A FEAT WHICH ETCHERS WILL APPRECIATE



Courtesy of the Harlow Galleries

ONE OF THE GREATEST FIGURES IN AMERICAN WOOD-ENGRAVING IS TIMOTHY COLE, WHOSE PORTRAIT BY WILLIAM AUERBACH-LEVY IS SHOWN HERE. THIS IS A SOFT GROUND ETCHING, IN WHICH A FINE SHEET OF TISSUE PAPER IS PLACED ON TOP OF THE PLATE AFTER IT HAS RECEIVED A PARTICULAR KIND OF GROUND. THE DRAWING IS THEN DONE WITH A PENCIL, CAUSING THE GROUND TO ADHERE TO THE PAPER AND TO COME OFF WITH IT WHEN THE PAPER IS REMOVED. THE EXPOSED LINES ARE THEN BITTEN WITH ACID LIKE AN ORDINARY ETCHING



Courtesy of the Harlow Galleries

ALTHOUGH J. ALDEN WEIR IS KNOWN BETTER AS A PAINTER, A CATALOGUE RAISONNÉ OF HIS ETCHINGS RECENTLY PUBLISHED BY THE METROPOLITAN MUSEUM NUMBERS ONE HUNDRED AND TWENTY-THREE PLATES. THE ONE ILLUSTRATED IS A DRY-POINT OF HIS BROTHER, JOHN F. WEIR, WHO WAS HEAD OF THE ART SCHOOL OF YALE UNIVERSITY UNTIL HIS RECENT DEATH. THE PRINT FROM WHICH THIS IS REPRODUCED IS THE FOURTH STATE; AN EARLIER STATE, WHICH MAY BE SEEN IN THE PRINT DEPARTMENT OF THE BROOKLYN MUSEUM, HAS THE UPPER LEFT CORNER, WHERE THE HOUSE HAS BEEN ADDED, ENTIRELY BLANK

ITALIAN BIRTH AND MARRIAGE SALVERS

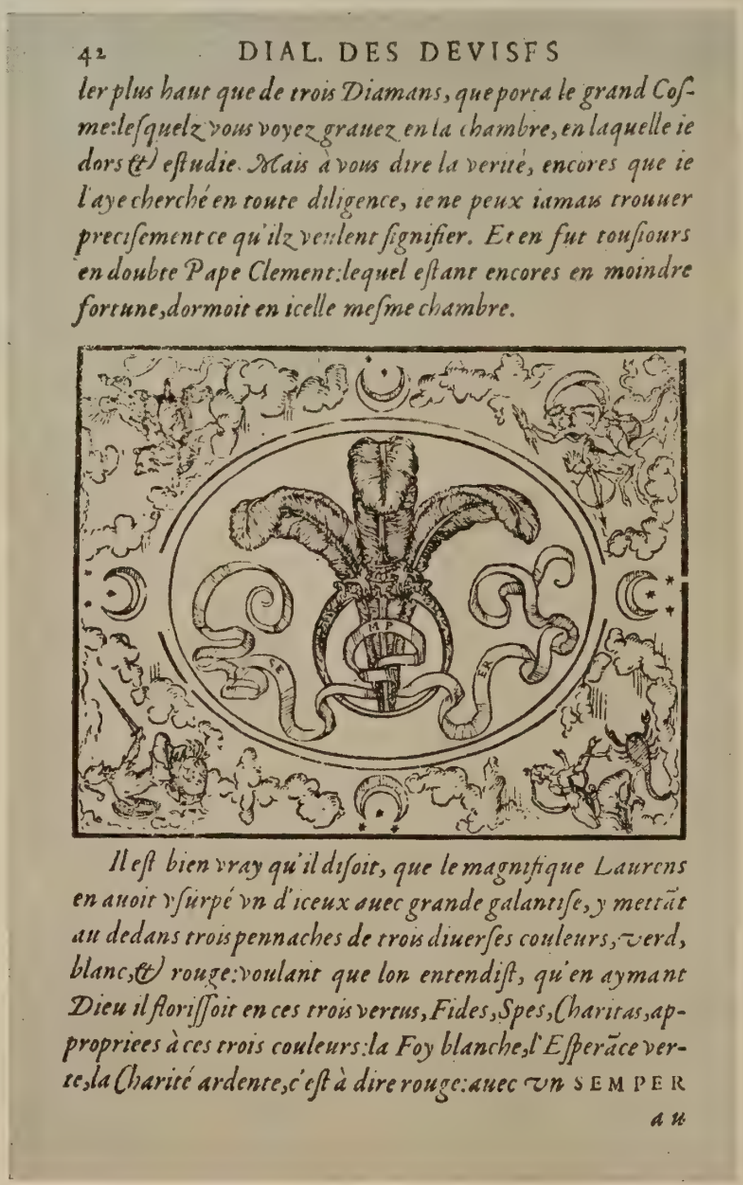
BY HELEN COMSTOCK

DURING THE RENAISSANCE IN ITALY GIFTS WERE OFFERED AT BIRTH AND MARRIAGE CEREMONIES ON LARGE PAINTED SALVERS OF WOOD

LOVE of color and an instinct for pageantry produced those salvers, called *deschi del nozze* and *deschi da parto*, on which gifts were presented at nuptials and to young mothers in the noble families of Italy during the quattrocento and cinquecento. Color, always admirable to the Latin, dominated the palazzo as it adorned the church, once painting had offered its services to the household after centuries of single-hearted devotion to religion. As color made its inroads upon the home, it was supported by a passion for the dramatic. A feeling for the theater was not completely satisfied by those great spectacles (a *Triumph of Julius Cæsar* or the *Triumphs* of Petrarch) into which the people threw themselves with so much fervor. They had a deep appreciation of the possibilities for pageantry in the purely domestic triumphs as well, and it is typical that they should see the importance of just such a significant inessential as an exquisite salver; it dignified the event, as well as the gift, and added to the visual beauty of the scene.

There was still another reason, just at this time, for increasing those surfaces which offered themselves to the art of painting. The world of Greece and Rome had been glimpsed, and out of the past marched the armies of Agamemnon and Priam, the crew of the Argo, Perseus with Medusa's death-bringing head, the patient Penelope and the despairing Lucrezia, and such legions more that walls became picture books in order to accommodate the material. The cornice panels at the top of the room and, about three or four feet from the floor, the *spalliere*, spread this entertaining pageant out for constant inspection, while the cassoni offered their capacious sides for the same purpose.

There were also allegorical subjects, personifications of Fame, and Love, and Chivalry, in which the mediæval mind evolved another kind of pantheism than that of the pagan world with which it was at this time so much concerned. It was quite natural that the salvers should draw upon the same sources, although at first, in the early fifteenth century, such a theme as the birth of John the Baptist was a popular one for the birth salver, or *desco da parto*. There is a salver with this subject, painted about 1428, in the New York Historical Society and another of about the same period in the Fogg Museum in Cambridge. In time the scene became simply a birth, and the home an Italian one, such as in the picture Masaccio painted on the most famous of all birth salvers which is now in the Berlin Museum. In Masaccio's salver and in the one belonging to the Historical Society there are people at the door bearing gifts on platters, and these are unusually interesting because they show us just how the salvers themselves were used. The pictured platters of the Historical Society's salver are smaller, in proportion, than itself, but on Masaccio's painting the salver seems to be of proportionate size.


42 DIAL. DES DEVISES

ler plus haut que de trois Diamans, que porta le grand Cosme: lesquelz vous voyez grauez en la chambre, en laquelle ie dors & estudie. Mais à vous dire la verité, encores que ie l'aye cherché en toute diligence, ie ne peux iamais trouuer precisement ce qu'ilz veulent signifier. Et en fut tousiours en doubte Pape Clement: lequel estant encores en moindre fortune, dormoit en icelle mesme chambre.

Il est bien vray qu'il disoit, que le magnifique Laurens en auoit vsurpé vn d'iceux auec grande galantise, y mettãt au dedans trois pennaches de trois diuerses couleurs, verd, blanc, & rouge: voulant que lon entendist, qu'en aymant Dieu il florissoit en ces trois vertus, Fides, Spes, Charitas, appropriees à ces trois couleurs: la Foy blanche, l'Esperãce verte, la Charité ardente, c'est à dire rouge: auec vn SEMPER *au*

DEVICE OF THE MEDICI FROM A SIXTEENTH CENTURY BOOK



THE DEVICE OF THE MEDICI AND THE ARMS OF THE MEDICI AND THE TORNABUONI APPEAR ON THE REVERSE OF THE SALVER MADE TO CELEBRATE THE BIRTH OF LORENZO IN 1449; HIS MOTHER WAS LUCREZIA TORNABUONI AND HIS FATHER PIERO; THE OBVERSE IS A TRIUMPH OF FAME



THREE FEATHERS, A RING AND A RIBBON BEARING THE MOTTO, "SEMPER," COMPRISED THE MEDICI DEVICE, AS THE PRECEDING PAGE SHOWS; THIS SALVER, WHOSE ATTRIBUTIONS WERE DISCUSSED IN THE INTERNATIONAL STUDIO FOR MAY, 1926, IS IN THE NEW YORK HISTORICAL SOCIETY



Collection of William Randolph Hearst

THE "JUDGMENT OF SOLOMON" BY GIOVANNI BOCCATI OF CAMERINO WAS FORMERLY IN THE SECRÈTAN COLLECTION AND IS THE COMPANION TO A SALVER BY THIS FIFTEENTH CENTURY UMBRIAN TO BE SEEN IN THE BOSTON MUSEUM

There is mention in the writings of Scipione Ammirato the Elder that in 1470 Benedetto d'Aldobrandino di Giorgio had Zanobi Strozzi paint what he called a "colmo" at the cost of fifteen florins for his son Francesco on the occasion of his marriage. A later writer, Baldinucci, commenting on this, says that a "colmo" was a circular platter, painted sometimes on one side and sometimes on both. However, the usual term is *desco da parto* because such a salver is so named in a catalogue of the Medici collections in referring to the one belonging to Lorenzo. This actual tondo is now in New York, having formed part of the Bryan Collection which is now in the New York Historical Society. The Medici catalogue (Müntz, *Les Collections des Medicis au XV Siècle*) is so specific as to mention the subject of Lorenzo's tondo in his *camera della sala grande detta* as a *"triomfo della fama."* A *Triumph of Fame* is indeed the subject of the salver now in New York and its reverse bears the personal device of the Medici as well as the arms of the Medici and Tornabuoni. The three feathers, white, green and red, representing faith, hope and charity, are encircled with the ring and ribbon across which, almost obliterated, is the motto of the Medici, *Semper*. The device is more clearly seen in an old book,



Collection of William Randolph Hearst

REVERSE OF THE SALVER ON THE PRECEDING PAGE. THE FEMININE FIGURE IS HOPE AND THE TWO PUTTI OR CUPIDS HOLD SHIELDS WITH THE ARMS OF BOTH THE PATERNAL AND MATERNAL HOUSES; THESE HAVE NOT YET BEEN IDENTIFIED

published at Lyon in 1561, which is a translation into French from the Italian of Paolo Giovio and entitled *Dialogues des Devices d'Armes et d'Amours*, a page of which we reproduce.

Lorenzo was born on January 1, 1449, his father being Pietro de' Medici and his mother Lucrezia Tornabuoni. The arms of the Medici appear on the dexter side of the tondo, eight red balls on gold, the number of balls being different at various periods in Medicean history. They were at one time six and were increased to eight; Cosimo reduced them to seven and Pietro changed one from red to blue and placed upon it the gold fleur-de-lys on the authority of Louis XI. Lorenzo reduced them again to six—five red and one blue. The arms of the sinister side of the tondo are of the mother's house, Tornabuoni, and these, far more obliterated, do not show the complicated Tornabuoni arms distinctly enough to tell that the shield is of green and gold, *per saltire* in heraldic terms, although the lion, rampant, bears plainly enough the red and silver Cross of the People of Florence. The identity of the painter of this salver and also of the one showing the Birth of John the Baptist in the Historical Society are unknown, but various possibilities, suggested by as many critics who have studied



Museum of Fine Arts, Boston

THE REVERSE OF A MARRIAGE SALVER OR *desco del nozze* WHICH WAS PAINTED BY GIOVANNI BOCCATI OF CAMERINO; OBVERSE IS SHOWN ON OPPOSITE PAGE; PRESENTED TO THE BOSTON MUSEUM BY MRS. WALTER SCOTT FITZ IN 1917

the collection, were recorded in an article in International Studio for May, 1926.

There are other salvers of the first importance in this country, and as so few, comparatively speaking, were ever painted—they were made for the ceremonies of only the great families—it is gratifying to find that they may be studied so well here. Other examples are in the Boston Museum, the Jarves Collection at Yale, the Fogg Museum in Cambridge, and only last spring the Chiesa Collection brought another to this country, a *Judgment of Solomon*, which has been acquired by Mr. W. R. Hearst. This latter salver, although its history was not given in the catalogue of the Chiesa Collection, is actually the companion of the salver in Boston, showing the *Meeting of King Solomon and the Queen of Sheba*, both coming from the Secrètan Collection which was sold in Paris in 1889. The painter has been established by Dr. Oswald Sirèn as Giovanni Boccati of Camerino, following attributions by other critics to Fra Filippo Lippi (in an article in *Les Arts*, March, 1905, on the Chabrière-Arles Collection into which the *Meeting of King Solomon and the Queen of Sheba* passed), to Matteo di Giovanni (in Berenson's *Central Italian Painters*, second edition) and finally, to the Paduan School of



Museum of Fine Arts, Boston

GIOVANNI BOCCATI'S "MEETING OF KING SOLOMON AND THE QUEEN OF SHEBA," FORMERLY IN THE SECRÈTAN AND CHABRIÈRE-ARLES COLLECTIONS, IS A COMPANION TO THE "JUDGMENT OF SOLOMON" REPRODUCED ON PAGE 52

1470 by Schubring in his *Cassoni*. Dr. Sirèn, writing in the Burlington in May 1917, identified the artist as Giovanni Boccati, not only by the types of the figures but especially by the *putto* on the reverse whose face, he says, is "as good as a signature" of the painter of the altarpiece in Perugia. This baby appears as the Divine Child of the altar paintings and as the cupids of the salvers, while the Queen of Sheba is obviously the Virgin and the St. Jerome, King Solomon.

The Boston salver was presented to the Museum by Mrs. Walter Scott Fitz in 1917. It is illustrated by Schubring in his *Cassoni* (No. 613) and its companion from the Secrètan Collection is described, but not illustrated as No. 614. This companion, a *Judgment of Solomon*, is illustrated, however, as from the Secrètan Collection in *Monuments et Mémoirs, Fondation Eugène Piot*, published by the *Academie des Inscriptions et Belles-Lettres, Institut de France*, Vol. 1, 1894. It appears on page 221 of this volume in the section *Les Plateaux d'Acchouchées* written by Eugène Müntz. This brings the companion to the Boston salver back into view once more, as its appearance in the Chiesa Collection was entirely anonymous and the fact that it had belonged to the Secrètan Collection seemed to have been



Berlin Museum, Hanfstaengl photograph

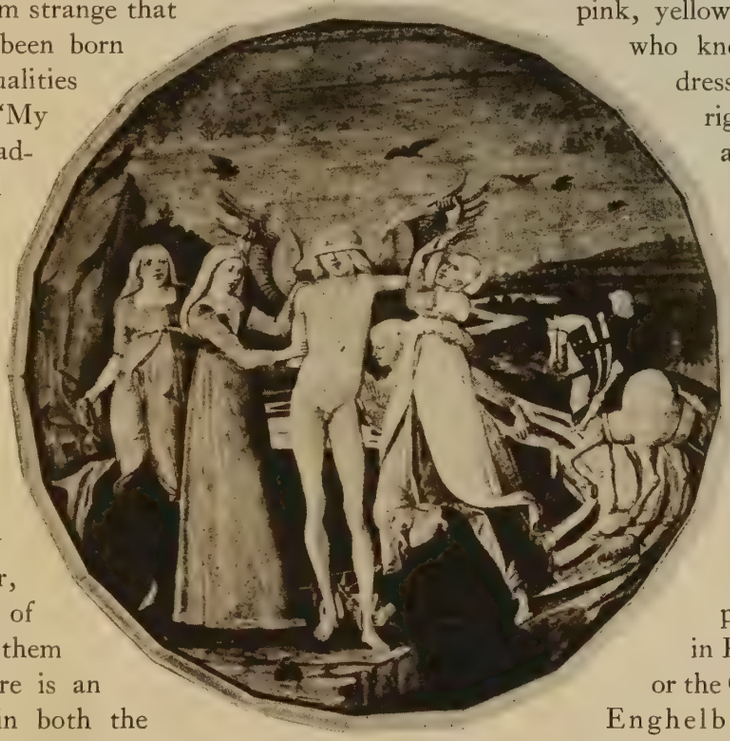
MASACCIO'S PICTURE OF A BIRTH SCENE IN A NOBLE FLORENTINE HOME IS THE MOST FAMOUS OF ALL BIRTH SALVERS; AT THE LEFT THE SERVANT WHO IS CARRYING A TRAY OF GIFTS SHOWS HOW THE SALVER ITSELF WAS ACTUALLY USED

forgotten. Being by Giovanni Boccati, it offers to America a beautiful example of the early Umbrian School, which is by no means largely represented in this country.

The two salvers have a quintessence of refinement and delicate grace that is natively of the Marches. Giovanni Boccati was born in Camerino but spent many years in Perugia, of which he became a citizen in 1445. He later returned to his native city. He painted an altarpiece for Orvieto which is now in the gallery at Budapest, while his most famous picture is the altarpiece for Perugia. A *Madonna with Angels* is in the collection of Dan Fellows Platt in Englewood, N. J. The subjects which he chose for the salvers were quite typical for this purpose. The Queen of Sheba and King Solomon on the marriage salver typify wealth and wisdom as the ideal combination for matrimony. The selection of the *Judgment of Solomon* as an evidence of mother love may have operated in its election, as suitable for a birth salver, although appropriateness did not always seem essential to a people who chose the flight of Paris and Helen as a frequent subject for a marriage offer.

Both salvers by Giovanni Boccati are, of the number reproduced, representative of much that is typical of the

flowering of Umbrian painting in its local phase before it attained the more nationalistic aspect of later Umbrian art in the work of Signorelli, Perugino and Raphael. The art of the cities of the Marches had not developed from any wellspring of inspiration of their own, but under Florentine and Sienese tutelage, although they had a distinctive contribution of their own to make in the way of charm of manner and sweetness of spirit. They did nothing to provide the foundations of the structure of the Italian style, in the sense that Giotto or Masaccio helped to build that mighty edifice, but toward the end of that work they brought to it a quality which was its ornament in the guise of graciousness and humanity. It does not seem strange that St. Francis should have been born among these people; the qualities of one who spoke to "My brother, the Sun" and addressed the flowers and birds in terms of a common existence were only an intensification of a spirit that found another expression in the art of his fellow-countrymen.



Jarves Collection, Yale University
SALVER BY GIROLAMO DI BENVENUTO

The Umbrian painters had a childlike wonder for beauty and an equally childlike delight in splendor, but it is the exquisiteness of grandeur that occupies them and not the power. There is an observation of incident in both the *Meeting of King Solomon with the Queen of Sheba* and the *Judgment of Solomon* that has taken into account the individual aspect of the members of the groups of beautifully costumed personages who form the audience of both events. Although this observation has distributed itself over so wide a variety of forms there is no feeling of confusion, and the transition through the various planes back to the distant background of hills is smooth and satisfying.

The two coats of arms on the back of the *Judgment of Solomon* have not been identified, and the marriage salver bears no arms, but it is reasonable to wonder if the two salvers were not made for the family. The choice of the two related subjects suggests this, and it is interesting to find that the same background of little hills has been employed in both. The only difference is that while the hills of the marriage salver are almost starkly bare, those of the birth salver are richly wooded in token of this evidence of fruitfulness.

The *Love Bound by Maidens* in the Jarves Collection was painted by Girolamo di Benvenuto, son of Benvenuto di Giovanni, who was born in Siena in 1470 and died about 1524. As a product of his father's *bottega* he developed sufficient similarity to him to cause frequent confusion. Certain distinctions, which Dr. Sirèn enumerates in his catalogue of the Jarves Collection, give this painting to the son, such as the fact that the figures of Girolamo "are generally taller with higher waists and smaller heads" than those of his father, whom he did not, continues Dr. Sirèn, equal in decorative beauty and emotional expressiveness. The salver is very fair and clear in color: Love has pink wings which are lifted against a sky of greenish blue. The girls who treat Love in so summary a manner are in robes of light green, pink, yellow and white, while the one who kneels to bind his ankles is dressed in dark brown. To the right is a horseman who has a shield combining the arms of two families, which are also repeated on the reverse. The sinister side shows six gold crescent moons on a blue cross on a silver field, the arms of the Piccolomini family of Siena. The other arms have not been identified.

The Piccolomini occupied in Siena a position comparable to that of the Medici in Florence, the Orsini in Rome or the Gonzaga in Mantua. In 1220 Enghelberto d'Ugo Piccolomini received from the Emperor Frederick II the fief of Montertari in Val d'Orcia. He established a merchant family who later played a political role, losing in time their power in the world of trade for that reason. They had counting houses in Genoa, Venice, Trieste and Aquileia. The Guelph-Ghibelline wars caught them up and as supporters of the former faction were driven into temporary exile by Manfred. They again fled during the reign of Conraddin and again returned, this time with the help of Charles of Anjou. Two of the family were Popes and others were generals and statesmen.

The salver of the Fogg Museum is a *Birth of John the Baptist* and is in both subject and manner related to the one in the New York Historical Society. It belongs to the early fifteenth century and shows the manner in which the growing realism was able to give a new meaning to the spiritual intensity which had so dominated the art of the preceding century. The arrangement of the figures is practically identical with the Historical Society's salver but the architecture is more simple. Like most of



New York Historical Society

THE "BIRTH OF JOHN THE BAPTIST" IS OFTEN THE SUBJECT OF THE EARLY BIRTH SALVERS; THIS WAS PAINTED BY AN UNKNOWN ARTIST WHOSE FOURTEENTH CENTURY ARCHAISM HAS BEEN ENLIVENED BY THE GROWING NATURALISM

the *deschi da parto* that are not circular, it is twelve-sided.

The comparatively unique position occupied by the salver does not depend on the fact that many of them have perished. On the contrary, their number was always few and they invariably stand for one of the festal events in the life history of some member of a great family. There is a *Judgment of Paris* in the Louvre by the painter of the salver in the Jarves Collection, Girolamo di Benvenuto, and Sir Edmund Burne-Jones owned a salver whose subject was *Actæon Surprising Diana at the Bath*. The Figdor Collection of Vienna boasted a lovely *Fete Champètre*, which is a rare instance of a kind of genre subject, if so aristocratic a scene may be so classified. Related to it is *Une Sèrènade* in the Martin-Le Roy Collection of Paris as another possible incident from contemporary life rare among so many mythological and allegorical themes. Venus and Cupid appear on a salver, probably for marriage gifts, in the Conte Gherardesca collection in Florence, the painter being Matteo Balducci. The *Triumph of Love* is frequently pictured,



The Bargello, Florence

A FAVORITE SUBJECT FOR A MARRIAGE SALVER WAS THE "JUDGMENT OF PARIS," ONE OF THE THEMES FROM GREEK LITERATURE WHICH INTERESTED THE ARTISTS OF THE RENAISSANCE; THIS WAS PAINTED ABOUT THE YEAR 1430

an example being in the Wagner Collection in London. There is an unusual salver in the Uffizi showing some street games, while the one in the Bargello, which is reproduced, has the more conventional *Judgment of Paris* for its theme. The artist is unknown, but it was painted about 1430.

The *desco da parto* yielded its place toward the end of the sixteenth century to a service of faience, composed of various small parts which when placed together form a vase. This, which was called a *scudelle da donna di parto*, is illustrated by Piccolpassi, a sixteenth century author, in his *I tre Libri dell' arte del Vasajo*. The marriage salver, *desco del nozze*, also passed, not being able to compete with novelty. The new wonders which the makers of faience were creating also included the *vasi nuziali* or *vasi gameli*, which contained the gifts that the salver was once privileged to bear. The day of the salver was over along with the most lustrous period of Italy's great families and also, so far as painting was concerned, with the expression of her greatest art.



Courtesy of Mr. Clarence H. Mackay

THE "DAVID AND BATHSHEBA" IN FIVE SCENES: UPPER LEFT, BATHSHEBA AT THE BATH; LOWER, DAVID RECEIVING HER; CENTRAL, FORMAL RECEPTION; LOWER RIGHT, REPROACH OF NATHAN; UPPER RIGHT, DEATH OF THE CHILD

MR. MACKAY'S KING DAVID TAPESTRY

BY GEORGE LELAND HUNTER

THIS MONUMENTAL GOTHIC TAPESTRY, MADE AT BRUSSELS IN THE LAST QUARTER OF THE FIFTEENTH CENTURY, IS ONE OF THE FOUR OR FIVE LARGEST IN THE WORLD

MR. CLARENCE H. MACKAY'S *David and Bathsheba* made at Brussels in the last quarter of the fifteenth century, excels in quality and quantity. It is one of the four or five largest tapestries in the world, with a height of full fifteen feet, and with the extraordinary length of twenty-nine feet and four inches. The story is interesting, the design powerful, the coloration rich, the weave masterful, the condition almost perfect.

At the Cluny Museum there is a famous set of ten large tapestries, also picturing the story of David and Bathsheba. The set is fourteen feet, nine inches high and has been seen by thousands of American visitors to Paris. It contains considerable gold, especially in the brocaded names of several of the personages, and was made in Brussels in the first decade of the sixteenth century. It has been described and illustrated in many books and magazines.

Of this famous set, Mr. Mackay's *David and Bathsheba* may be regarded as the great ancestor. While it has no gold, the design and the weave are superior, and it was made about twenty years earlier. King David in the Mackay tapestry is c ean shaven in the style of the fifteenth century, while in the Cluny set he is bearded in the style of the sixteenth century. The fifteenth century was preeminently a clean shaven century as will be seen from paintings of Louis XI and Louis XII of France, Henry VI and Henry VII of England. The sixteenth century was preeminently a bearded century; judging from portraits of Francis I of France, Henry VIII of England, and the Emperor Charles V. Comparison of personages and costumes makes it seem probable that the designer of the Cluny set got his inspiration directly from Mr. Mackay's tapestry.

If the tapestry had been made in the middle of the fifteenth century, the gentlemen would have had short hair as well as clean shaven faces. The long hair is a development of the last quarter of the century, as are also the low flat hats like that worn by David, with a V-opening cut in the front of the rim. The period is also marked by the pomegranate figuring of many of the robes and draperies. The pomegranate pattern in art is just as distinctively late Gothic as the acanthus is Roman, and the lotus is Egyptian. Also characteristic of the last quarter of the fifteenth century is the headdress of Bathsheba, shown distinctly in the color plate.



KING DAVID IN THE MACKAY TAPESTRY IS CLEAN SHAVEN IN THE STYLE OF THE FIFTEENTH CENTURY, A POINT WHICH PLACES ITS DATE EARLIER THAN THAT OF THE FAMOUS SET OF TAPESTRIES DEPICTING THE STORY OF DAVID AND BATHSHEBA IN THE CLUNY MUSEUM. IN THE CLUNY SET DAVID IS BEARDED IN THE STYLE OF THE SIXTEENTH CENTURY. COMPARISON OF PERSONAGES AND COSTUMES MAKES IT SEEM PROBABLE THAT THE DESIGNER OF THE CLUNY SET GOT HIS INSPIRATION DIRECTLY FROM MR. MACKAY'S TAPESTRY

At this point I should like to point out that in Gothic books and tapestries, as in the movies of today, the author was regarded as the architect and the creator. The credit was given to the maker of the scenario rather than to the maker of the pictures, whose almost mechanical duty it was to execute the instructions of the author. The head was preferred to the hand.

The author of Mr. Mackay's *David and Bathsheba* based his scenario on the Bible, II Samuel, 11, 12. Scene one (upper left corner of the tapestry) shows Bathsheba at the Bath. Gothic art abhorring nudes, the costume of Bathsheba is not at all like that in Rubens' painting of the same scene. Bathsheba fully covered, stands on the roof of her house, washing her hands in the water that falls into the basin of the fountain. One of her maids holds ready a towel with knotted fringe, blue border and cross stripes. David from his palace looking through the window with trefoil arch, catches sight of the beautiful woman, and turns to his courtiers to ask who she is. One of them said, "Is not that Bathsheba, the daughter of Eliam, the wife of Uriah, the Hittite?" and David is pleased.



DETAIL SHOWING RIBS, HATCHINGS, AND SLITS

Immediately David sent messengers to fetch Bathsheba. Scene two (lower left corner) shows how warmly he received her. David's infatuation was such that he arranged to have Uriah killed in battle. After Uriah's death, David was in a position to legitimize the situation. Scene three (middle of the tapestry) shows David on his throne formally receiving Bathsheba as his wife and queen.

Scene four (lower right corner) shows David and Bathsheba reproached by the prophet Nathan. In the words of the Bible (II Samuel 12: 1-14): "Nathan came unto David and said unto him, There were two men in one city; the one rich, and the other poor. The rich man had exceeding many flocks and herds: But the poor man had nothing, save one little ewe lamb, which he had bought and nourished up: and it grew up together with him, and with his children; it did eat of his own meat, and drank of his own cup, and lay in his bosom, and was unto him as a daughter. And there came a traveller unto the rich man, and he spared to take of his own flock and of his own herd, to dress for the wayfaring man that was come unto him; but he took the poor man's lamb, and dressed it for the man that was come to him. And David's anger was greatly kindled against the man; and he said to Nathan, As the Lord liveth, the man that hath done this thing shall surely die. And Nathan said unto David, Thou art the man. Thou hast killed Uriah the Hittite with the sword, and hast taken his wife to be thy wife, and hast slain him with the sword of the children of Ammon. Now therefore the sword shall never depart from thine house; because thou hast despised the Lord God of Israel, and hast taken the wife of Uriah the Hittite to be thy wife."

The *Reproach of Nathan* is a separate tapestry in the Cluny set, and in the set of three David and Bathsheba tapestries in the Royal Spanish Collection. Other *Reproach of Nathan* tapestries are one in the Duveen Collection, and another in the collection of Mr. Edward A. Faust of St. Louis and the last was publicly shown at the Philadelphia Tapestry Exhibition in 1915, and since at the St. Louis Art Museum. All four date from the first ten or fifteen years of the sixteenth century.

Scene five (upper right corner) shows Bathsheba lamenting the illness of her baby. In the background is the bed on which lies the dying child. Outside the door David and his attendants join in the lamentation.

The border of the tapestry fulfills the purpose of its being, which is by contrast to exalt the lines and colors of the scenes that it enshrines. It is narrow as was then the style, wide borders being a Renaissance development. It consists of round leafy clusters growing from



THIS DETAIL FROM THE GREAT MACKAY FIFTEENTH CENTURY TAPESTRY, "DAVID AND BATHSHEBA," ILLUSTRATES THE CULMINATION OF KING DAVID'S PASSION TO MAKE BATHSHEBA HIS WIFE AND QUEEN. THE DESIGNER OF THE TAPESTRY MADE OF THIS SCENE A TRULY ROYAL PRESENTATION THROUGH THE ADVENTITIOUS AID OF THE THRONE, COSTUMES, AND ARCHITECTURAL ACCESSORIES

the spirals of the sinuous stems that divide it into small compartments.

The architecture that frames the scenes is important and unusually symmetrical. The different members are shaded and hatched and colored with a skill that sets their intricate ornamentation clearly forth. Just inside the border is a woven frame of sharp mouldings in high relief, accentuated by a row of colored jewelry with intervening pearls in groups of five or six. On the inner side of the bottom of the frame, stand the five-sided bases of the two middle columns that make the tapestry a triptych, and the four-sided bases of the columns partly engaged in the jeweled frame at each end of the tapestry. The outer wings of the triptych are divided horizontally by round jewelled beams with spiral mouldings. An arched and ribbed Gothic canopy springing from slender twisted columns distinguishes David's throne.



LEFT-HAND PANELS FROM "KING DAVID"

As in Mr. Mackay's *King Arthur*, and in his *Hector and Andromache*, illustrated in International Studio for August, so here the portraiture is admirable. The character and emotions of David show in his face and hands. The special virtues of tapestry texture have been employed to produce modeling. The horizontal ribs of the high lights of the flesh rise in relief, by contrast with the short vertical hatchings in color and with the airy blackness of the slits (actual holes in the tapestry left by the weaver intentionally where they would do most good) introduced largely in diagonal series. Effectively, short hatchings shadow the chin of David. Powerfully, rows of open slits separate his jaw from his neck, his neck from his cloak, his fingers from one another, while other slits help model the back of his right hand, and give atmospheric life to his hair.

Ribs, hatchings, and slits—these are the significant part of tapestry texture. If modern tapestry weavers understood how to use them modern tapestries would cease to look board-like and anemic. If modern repairers understood how to preserve them, fewer ancient tapestries would be ruined in the repair shops. Every good tapestry is full of holes (slits). Just as openwork is what distinguishes lace from other textiles, so slits are the most important feature in distinguishing fine tapestries. Without a knowledge of ribs, hatchings, and slits, and their proper applications in tapestry weaving, no one can buy tapestries wisely.

Opposite the color insert an illustration shows the way in which the wonderful robes of Gothic tapestries are produced, with folds that are deeper and more real, than any others that can be executed on a flat surface. Here the hatchings are on a large scale and easy to see even in our comparatively small illustration. The hatchings are the vertical lines that appear mostly in the middle lights. The dark hatchings shade the high lights, while the light hatchings lighten the shadows. Both obscure the ribs they cover. The horizontal ribs of the high lights being unobscured by hatchings, stand boldly forth by perpendicular contrast with the adjacent vertical hatchings, just as the entablature of architecture is forced into prominence by contrast with the vertical columns. This contrast of perpendiculars—of horizontal lines in relief (ribs) with vertical lines in color (hatchings)—is the principal feature in giving the draperies of Gothic tapestries their marvelous power. Note also that several of the long diagonal lines of the draperies are strengthened by the introduction of diagonal series of open slits.



SCENES FROM THE RIGHT-HAND PANELS

Mr. Mackay's *David and Bathsheba* is a wonderful document for tapestry students and connoisseurs. It shows tapestry texture of the highest order, and what is of great importance this tapestry is untouched by the repairer, employed to interpret an interesting scenario and a monumental cartoon.

CONTEMPORARY PAINTERS OF FLOWERS

BY MARGARET BREUNING

FLOWER PAINTING, EXTREMELY POPULAR AT THE MOMENT, HAS AN INDIVIDUAL CHARACTER THAT REFLECTS A NEW ATTITUDE TOWARDS THIS PARTICULAR FIELD OF ART

WE have already heard much about the "primrose by the river's brim," but, it appears, we shall become vastly more familiar with it and much other flora if the present vogue for flower painting continues. It is not only that flower painting is extremely modish at the moment, but that most of it is exceedingly well done. Some of the most alluring exhibits of the past year have been flower pieces, painted by young artists. For to the painter, as well as to the poet, the primrose nodding its crown of blossoms by the river is much more than a specimen of the genus *primula* which has selected a moist habitat for its florescence. And since he is able to convey some measure of his delight to us in terms of color, form and design he quickens our duller senses to an awed appreciation of his discovery of this fragile moment of transient beauty that he has seized and made enduring for us in a lovely form on his canvas.



Courtesy of the Frank K. M. Rehn Gallery

THIS "JAPANESE ORCHID" IS PAINTED BY ERNEST FIENE

It is not surprising that flower painting should be popular, for it lends itself to a detachedness and ecstatic absorption that, certainly, are denied the portrait painter who must be conscious of his sitter, if the painting is to be a portrait at all, and cannot lose himself in æsthetic reverie, or the landscape painter for whom there are all the distractions of changing light and shadow and consequent variation of the whole theme upon which he is engaged. But the flower painter having arranged his vase of flowers (nowadays it is usually a pitcher or a glass, and has even been an inverted lamp chimney with great measure of success) may then fall into contemplation of line or color or the abstractions of space relations. If a recalcitrant flower refuses to fall into rhythm or makes too startling an accent of color it may be removed. Whereas, one knows that the portrait painter may long to pluck out an unfortunate feature that entirely mars his design, yet he must not only allow the offending member to remain, but he must in some way alter and amend his design so as to integrate the projecting ear or the alarming nose into the harmonious unity of the portrait. And as for the landscape painter, nature was long ago discovered to be wrong, and it is not a simple matter of a snip of the shears or another visit to the florist's to get her in her right place.

Here then at the outset the flower painter is felicitously sure of himself and of his subject. He may concentrate upon the intricacy of his problem and abandon himself to the ecstasy of his æsthetic reactions without a fear that his sitter will make a banal remark or produce an unbreakable engagement, or that to-morrow's rain will quite blot out the world, as it may to the utter despair of the landscapist.

Moreover, it is obvious that with the present tendency in contemporary art to decoration, flower paintings would assume an important role. Although the imperious autocracy of modern standards of furnishing banishes most canvases quite ruthlessly from our walls, the floral piece with its indisputable decorative qualities is permitted to remain. Much of modern flower painting is merely decorative, carrying on the conventional tradition of such work in a handsome and assured manner.

But there is a large amount of flower painting produced by younger painters to-day that cannot be dismissed in so summary a fashion, for it has an individual character of its own that reflects a new attitude toward this particular field of art. Or rather, to put it more happily, one feels that there is no longer any hard



Courtesy of the Frank K. M. Rehn Gallery

HENRY MATTSON UNDERSCORES HIS FLOWER STUDIES BY INSISTENCE ON SOLIDITY. ONE FEELS EACH ROSE DISPOSED BEFORE OR BEHIND ANOTHER IN THREE-DIMENSIONAL DESIGN WITH FINE FEELING AND WITH AN ENTITY OF ITS OWN

and fast boundary between the painting of one subject and another, since the same seriousness and preoccupation with plastic design may be found in the work of an artist who paints flowers, figures or landscapes with intensity and ardor.

It is perhaps an unusual degree of this intensity that first strikes the casual observer and leads him to considerations of the particular qualities of flower painting to-day. This intensity is achieved in many a way, such as the choice of subject, the brilliancy of the color scheme, the insistence on voluminous solidity or the vivacity of the handling. For all of these characteristics are manifest in contemporary paintings of flowers.

In revolt against a fashion of an earlier day that gave a simpering, sentimental language to flowers so that the romantic forget-me-not, the modest violet, the innocent daisy need only present themselves to be acclaimed sweet, present day flower painters choose austere, vigorous, uncompromising blossoms and plants that lend themselves more to æsthetic problems than to sentimental reveries. The bold, blazing zinnia with its curious aniline-dyed hues, the strident sunflower, the calla lily,



ETHEL LOUISE PADDOCK CREATES AN IMPRESSION OF LIFE AND ANIMATION BY HER BIG RHYTHMS AND BOLD DESIGN. HER STARKNESS AND FREEDOM FROM DETAIL ENHANCE HER SIMPLICITY OF COLOR SCHEME AND PATTERN

rigid and a trifle pompous, or the geranium potted and stiffly umbrageous have been prime favorites.

But out of these bold, brazen insistent flora what ecstatic revelations have come of the miracle of growth and the benediction of blossoming! Perhaps we were taking flowers for granted and needed this stimulus to our jaded perceptions. Beauty of textures, depth of color, and the intensity of the short period of their brilliance and splendor are insisted on, so that one gets an impression of life, vitality, opulence of endowments.

As to color, one may have been brought up to believe that "roses are red, the violet's blue," but all that puerile tradition must be abandoned, for flowers may assume any rainbow hue they will so long as they increase

our delight in them and heighten our perception of their intrinsic qualities.

And when one speaks of color Georgia O'Keefe's work must be cited, for she paints flowers as no other artist does, principally because of her color. A *Petunia* by her comes to mind—one, single gorgeous blossom, with no leaf or stem to mar its chromatic brilliancy. Botanically it never existed in so enormous a form, nor in such magnificence of color, yet it is petunia to the nth degree, the very essence of the flower raised to this apotheosis of triumph. The velvety texture of its petals, the very sweet stickiness of its stamens, its fragility of short-lived splendor are emphasized by this exaggeration of form and hue. And what color! Incredible blue running into mauve, exquisite mauve into pink and modulations that are not blue or mauve or pink at all.

Katherine Schmidt with quite another palette and treatment gives a sort of opulence, an abandon of color and brilliance to a sheaf of flowers that makes it live in the sessions of one's remembrance. In her other work Miss Schmidt does not make one feel the same spontaneity, the directness or the power to translate in terms of her medium the depth of her æsthetic experience. Like many of the younger painters she achieves this intensity both by color and by emphasis on volume and mass in her flower painting.

Henry Mattson also underscores his flower studies by insistence on solidity, so that his many paintings of roses with tightly packed petals, hard buds, or full-blown flowers have an entity of their own. One feels each rose disposed carefully before or behind another in three-dimensional design, with a fine feeling for spatial relations and harmonious intervals. Ernest Fiene, who sometimes chooses, especially in water-colors, to endow flowers with flaming color and a sort of ecstatic brilliance, generally chooses his emphasis to be on solid form that conveys its significant character directly to us. A characteristic painting is that of a single rose in its pot, its petals delicately hued in a faint transition from white to palest pink. It gives one the pleasure of the beauty of its pattern of light, of its fine modeling with both light and color and of the harmony of its design.

Lucille Blanche is a flower painter who hesitates at no complexity of arrangement in her canvases, yet brings off her flowers as conquerors. Here, for example, is a painting by her of a bunch of fuzzy asters crowded into a decorated pitcher, which is in turn set on a checked tablecloth over against a paneled door. One might expect a clash of interests in this elaboration of detail, but there is unity, a good balance of mass, pleasing linear rhythms and a subordination of all the exigent minutiæ of décor to one harmonious pattern. The painting of the heavy-headed flowers is so solid that one feels a desire to poke an explorative finger among their serried blooms. And how agreeably sure one is that there is space and to spare between the ornamental pitcher and the door behind it.

Tulips appear to be favored floral sitters this year. Bradley Walker Tomlin is one of the painters who is most successful with them, although there are a host of others who well interpret their proud charms in individual manner. Mr. Tomlin sets down the silvery sheath of the enfolding leaf, the stab of direction of the crisp stem, the graceful head and the translucence of flaming petal with a sort of negligent ease, and there is before you the marvel of the flower itself in a sheen of color and a firm web of pattern. Mr. Tomlin paints many other flowers well—Canterbury bells in a low vase with the spikes of brittle flowers, blue and white, beautiful curved surfaces so round that they awaken the tactile pleasure as does the finely painted bowl with its gleaming convexity. But it is not all glow and sparkle; there is solid drawing, good composition and a reserve that stops before too much as well as that unerring intuition that portrays the peculiar essential of the flower and so richly endows it with this essence.



Courtesy of the Montross Gallery

"FLOWERS" BY BRADLEY WALKER TOMLIN

Henry E. Schnakenberg is another painter who is preoccupied with form and three-dimensional design in his flower pieces. One of them, seen at his recent

exhibition, made especial appeal, perhaps, because of its impression of spontaneity and simplicity. It portrayed mullen stalks on a bleak New England hillside, thrusting down and down the roots that seek for nourishment in that stony soil, at the same time forming an anchor against rude winds. There is a circle of the gray-green velvety leaves at the base of the stiff thrust of stalk with its sporadic yellow blossoms. Yet in some magical way these sturdy, uncompromising plants convey to one the grilling warmth of the summer's sun on that unsheltered pasture, the freshness of sudden cooling breezes, the openness of a world that lies exposed to an openness of sky. There is significance in the least detail of this handsome canvas.

Quite opposed in manner to these painters of mass and solidity is the work of Elsie Driggs, whose flower studies are so tenuous and slight that they almost defy reproduction, yet, for all their lyrical quality and their ephemeral delicacy, are veracious to a degree in their exquisite transcription of growth and blossom in delightful linear pattern and translucent color.

There are so many decorative painters of flowers that one can only mention a few at random. The work of Mary Prindeville is always distinguished whether she chooses to fling pink sprays against a silvered background or paint a ravishing bunch of old-fashioned flowers on black glass. Her drawing is careful, her composition good and her taste impeccable. Ethel Louise Paddock creates an impression of life and animation by her big rhythms and bold design. Her starkness and freedom from fussy detail enhance her simplicity of color scheme and pattern. Many of her canvases are vibrant with life and movement, while, for all her generalizations, she gives a remarkably individual character to each flower she paints with a sort of staccato gesture that brings conviction.

Mary Tannahill goes a step further in her stylization of floral subjects and turns them into abstractions, yet there is usually a poignant impression of the flower, however much generalized, that makes for more vividness of impression than the most authentic botanical drawing. Agnes Pelton paints flowers like portraits—single exotic blooms of glorious color and exquisite textures. Her sense of space-filling is responsible, doubtless, for the unerring tact of her procedure in posing these flower portraits. They are placed with fine nicety in relation to their canvas. No matter how gorgeous these tropical flowers, how lavish the rainbow hues or astonishing their transitions of rich color, they appear veracious. One knows them for good likenesses as well as enchanting paintings.

Isabel Whitney paints flowers accurately and meticulously. Whole sheafs of them — each one marvelously realistic. But having thus garnered them into a luxuriance of variegation in contour and color, she leaves them sternly on an unsullied sheet of water-color paper to fend for themselves. A feat which, one must concede, they are quite capable of achieving with ease and elegance.



A BUNCH OF FUZZY ASTERS BY LUCILLE BLANCHE

No account even as random as this one of the work of young painters of flowers would be possible without mention of Leon Hartl. His flower canvases are so personal that it is difficult to convey their quality. A formal corsage bouquet of lilies-of-the-valley with its whorl of dark waxy leaves set off by a paper ruche sounds arid; yet as Mr. Hartl paints it, it is the distillation of a swift poetic mood into concrete terms. Or white roses, faintly tinged with pink, have a distinction in their presentment hard to analyze. There is something aloof and detached in them, yet at the same time they are intense and ecstatic. If anyone can see Mr. Hartl's flower paintings and remain outside of the magic circle of his enchantment, he must himself have a magic philtre against charms.

It is gratifying to find that the flower paintings these young American artists are doing to-day are entirely original and are free from the foreign air that often dominates the landscape and figure painting. The consistently "American" flavor is one which has long been anticipated in both literature and art; the realization that such a thing should permeate our creative life long antedated the appearance of the artistic forms which would justify the adjective of nationalism. It is startling to find that the originality of a young nation is finding a most individual expression in exquisite grace.

ART FOR CHILDREN IN EUROPEAN BOOKS

BY BETTY AND ALLEN EATON

THIS EXHIBITION ON ITS FIRST COUNTRY-WIDE TOUR THIS AUTUMN WILL INTEREST DESIGNERS AND DECORATORS AS WELL AS CHILDREN AND THEIR PARENTS

FOR several years some of our best libraries have been bringing together in their Children's Rooms illustrated books from other countries with texts in foreign tongues. As we watch the children poring over a picture book from France, or Germany, or Holland, or Russia, or Italy, or some other country of whose language they may not know a single word, we realize the great and happy truth that an artist employs a universal alphabet, his pictures are an international language which all who have eyes to see may understand.

And now come the art museums to say that in these children's picture books are examples of art worthy of a place on their clean walls and in their polished show cases. Around our country, beginning this autumn, such an exhibition will make its way, visiting several museums on its first country-wide tour. It will be known as *Art for Children as Shown by Modern European Picture Books*. The exhibition was planned, arranged and first shown by the Brooklyn Museum in its galleries in May and June.



ILLUSTRATION BY H. WILLABEEK LE MAIR

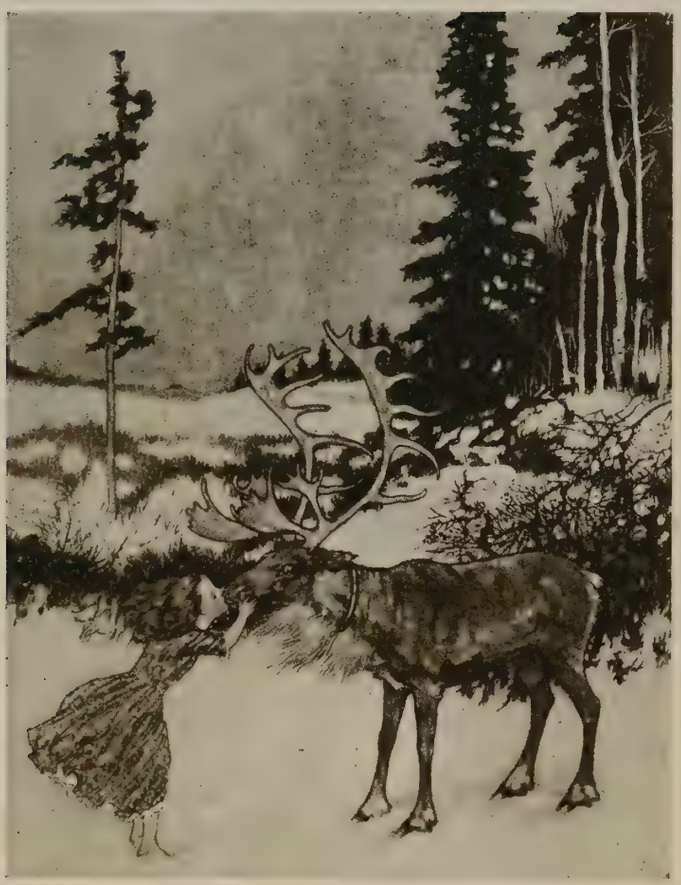
Perhaps it should be said that this will be much more than an exhibition of picture books for children and their parents; it will be a mine of information for grown-ups interested in many kinds of facts. It will bring in the students of illustration, the child psychologists, the costume designers, the color print makers, the interior decorators, and many others with special points of view, and for each will there be much to see. For instance, the visitor interested in interior decoration will be able to visit many lands. Here he may stand before the spread-out illustrations of *Ett Hem* and look into all the rooms of the fascinating house which Carl Larsson of Sweden and his family designed and decorated, and which the artist later painted so charmingly. It is only a few steps from Sweden into Czechoslovakia where with Joseph Wenig he may visit the kitchens, bedrooms and living-rooms of the Bohemian peasants, even peek into the door of a village cobbler's shop where he will find old cupboards, benches and chests painted in the liveliest colors and yet harmonious. Two steps more will carry him to France where Boutet de Monvel will show him into the house of a French peasant this minute and into a court room the next; and if he wishes to see some exteriors of country and town houses of Alsace and Lorraine Uncle Hansi will see to that.

Let us begin with England. No artist living to-day has illustrated more children's books than Arthur Rackham. His resourcefulness, his spontaneity and the beauty of his line make him a favorite everywhere. Rackham's excellent draftsmanship has been tested by the success of the delightfully humorous silhouettes for *The Sleeping Beauty and Other Tales*. How pleasant, too, are the water color washes in gray greens, golden browns, warm ivories and subtle blues, with few gay colors.

In Hawthorne's *Tanglewood Tales*, *Pandora* is an example of his most delicate and lovely work. This golden-haired child kneels before the chest of winged creatures. The smooth ivory tint of her flesh is exquisite in contrast to the bat-like goblins that flap from the box, piercing the air with their honey ridged wings. His brush has fashioned a powerful contrast so satisfying to us who live by contrasts that we praise the skill as well as the charm.

All his work proves his love for simple things. He even immortalizes a dump heap. Cecco and Jensina are living in a box in a jumble of chipped plates, a saggy old shoe, a rain-soaked ostrich plume and a coffee pot, plus other sorry refuse. The mice are already at a stale cheese, and behind the heap is a rickety barbed wire fence against which is delicately silhouetted a clump of Queen Anne's Lace. As we lie with Cecco in the dump, we see over the fence on the hill above gray phantoms of two old junk men emptying their wicker baskets, and out of the sordidness before us there grows the poetry of the commonplace in the silhouette of Queen Anne's Lace.

Edmund Dulac adapts his talents to the spirit of that





TENDERNESS IS FINELY EXPRESSED BY EDMUND DULAC IN THIS ILLUSTRATION FOR "THE SNOW QUEEN." THE FAIRY CHILD IN HANS ANDERSEN'S STORY, "TOMMELISE" HAS BEEN GULLIVERIZED SUCCESSFULLY BY W. HEATH ROBINSON





IVAN BILIBIN, REPRESENTED IN THE PEASANT DRAWING, WAS COMMISSIONED BY THE LATE CZAR NICHOLAS TO ILLUSTRATE RUSSIAN FOLK TALES FOR THE ROYAL CHILDREN. THE FROGS ON SLIPPERY LEAF ARE BY EDUARDO GIOJA

which he is to render. In *Andersen's Fairy Tales* he employs a realistic style in subdued but natural colors. In *The Snow Queen* his tenderness is finely expressed in that sad parting where Gerda stands barefoot in the snow and whipping wind, kissing the reindeer on the mouth while big shining tears trickle down its face. The subtlety draws from our hearts a responsive twinge of sympathy. Contrasted with this Dulac can throw himself into as rare a humorous mood. In a versatile shifting back to the *Kingdom of the Pearl* he uses the conventional Persian style without perspective, rich in decorative forms and jewel-like colors, bringing out the beauty of minute things by the use of color and graceful line.



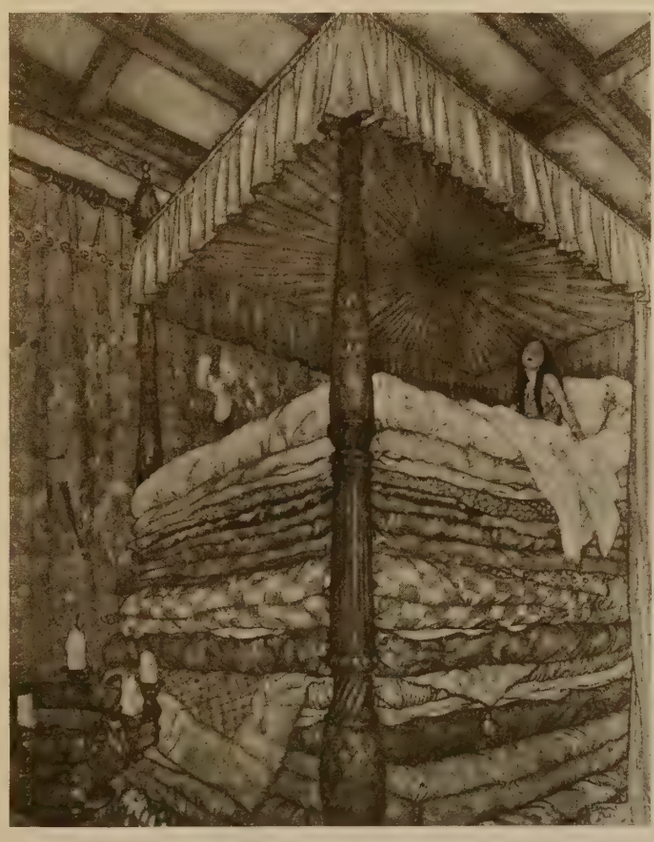
"THE SIX BROTHERS," BY KAY NIELSEN

W. Heath Robinson, whose greatest gift lies in the realm of humor, paints with exceeding individuality, and has for several years been an accomplished craftsman and an illustrator of a wide range of books outside the children's field. His skill in a serious mood is represented in his illustration of Hans Andersen's *Tommelise*. This fairy child, an inch long, has been Gulliverized most successfully. Begging for a grain of corn at the door of a field mouse's den she kneels on a curled dead leaf which protects her bare feet from the snow. Her baby hands are clasped imploringly. Only some dry stubble, some burdock and these strangely poised field mice give detail to the scene; gray snow casts a mood of solemnity around her.

Maurice Boutet de Monvel, the French boy, being the eldest of a large family of children, was early entrusted with the care of his younger brothers and sisters. Irksome as this task was to him, it furnished models for the drawings he was always making of the world about him.

His freedom from detail, his freshness, originality and playfulness appeal at once to children's tastes. His illustrations for children's songs combine with rare skill humor, pathos and human interest. *La Civilite*, a book of manners, pictures French urchins at their best and worst, usually their worst. Perhaps de Monvel's best known book is *Joan of Arc*, the original paintings for which are now owned by the Rochester Memorial Art Gallery. Some of these studies, in large size, made for wall decoration, were done by the artist for the late Senator Clark and will in time be available to the public at the Corcoran Art Gallery.

In France, too, is l' Oncle Hansi (Jean Jaque Waltz), whose paintings of the peasant life of Alsace-Lorraine are sincere and authentic, as well as daringly French in their disposition. In his quaint style Hansi never overlooks a chance to be kindly humorous. True to his country's type he shows the French dramatic sense, giving to glimpses of everyday peasant life an undeniable fascination. And just as compelling are his pictures of village life.



FROM "THE PRINCESS ON THE PEA," BY EDMUND DULAC

From Denmark comes Kay Nielsen, whose mastery of technique gives him startling freedom to express his fancy. His style is sometimes simple, often elaborate, but it is always rhythmic. He shows a surprising ingenuity in the use of motives for his designs. Thus a seaweed becomes a plumed and conventionalized tree in the Princess' garden. Mr. Nielsen seems at his best in the illustration of the tales of his native land. Often the fine drawing and the purity of color are shown to great advantage against a back-



"THE KITCHEN," BY CARL LARSSON; "THE VISION," BY GRETL HANUS

ground of black; less often he will use a backdrop of pure white for the colorful set. Always his men are broad-shouldered Nordics, and the women are attenuated, delicate and coldly beautiful.

Some twenty years ago John Bauer, who was to become the most beloved folklore illustrator of Sweden, left the art schools and galleries of the city to find in the deep forests the motives to inspire the imaginative figures of his creation. He stoops to examine a firm, cool yellow mushroom, and spying a bed of clinging lace-leaf patterns, fit for the gown of a fairyland queen, he finds, in the few square inches beneath his hand, a universe of picture motifs.

When Sweden is mentioned one thinks of at least two prime favorites, Carl Larsson and Elsa Beskow. Larsson of the busy family, Larsson of the rooms filled with the colorful products of the crafts they practice, and the things of daily life—a red chair, a door of green, a kitchen with the dishes stacked for drying, pans of good food cooking on the stove near which a kitten sways, eyes shut in warm content. A breeze blows fresh through the window. Someone has just gathered vegetables from the garden. The young girl churning by the breezy window has been at work some time, for the exertion has loosened strands from her braided hair. A baby stands beside her, watching. Nobody seems to mind at Larsson's if we look on at their busiest, most disorderly moments, as well as at the times of rest or jollity.

Elsa Beskow's picture books for little children have an unaffected charm about them. In *Tomtebobarnen* four miniature woodland children live with an old man and woman in a mossy tree root home. They go to school in the woods and sit on a rock surrounded by bunnies and frogs, while rows of tiny squirrels and chickadees grace the limbs of the owl school tree.



German illustrations as a group seem more ingeniously child-like than any others. *The Insect Wedding* by Else Wenz Vietor will enchant any small person who has ever spent a summer morning in a berry patch or a meadow where these harmless but spectacularly decorated and well groomed creatures live a small scale existence with much the same complex activities which we humans carry on. Gertrud Caspari, who with Otto Kubel has done some charming colored pictures for the German

"THE STORK" IS FROM "MON VILLAGE," ILLUSTRATED BY L'ONCLE HANSI OF FRANCE





"THE COCK AND THE HEN" IS BY RUDOLPH MATES OF CZECHOSLOVAKIA

school texts, has also illustrated story books that tell of phantasy and actuality. She brings one close to the German landscape, so lovely in all seasons, to the comfort of the homes, and the industry and hospitality of the people in town and country.

Henriette Willabeek le Mair of Holland hoped to study with Boutet de Monvel, whose style she greatly admired. But he advised her to struggle alone for individuality of interpretation. To-day, though her work may faintly suggest something of the French artist, she has found that thing to which he guided her.

Czechoslovakia has produced a worthy group of illustrators, one of the most versatile being Joseph Wenig. For several years he has busied himself with the many phases of theatrical designing, including stage scenery, settings and costumes. His pictures in the children's book, *The Puppet Show*, remind one of a woodcut. It is coarsely inked and painted gayly. The character in the face of the showman who manipulates the puppet strings behind the small stage is well brought out, and the rapt attention expressed in the five little backs of the entranced audience is almost pitifully eager.

The Italian, Eduardo Gioja's greatest charm seems to be in the textures of his subjects. In *A Voi Bimbi* three bats hang from a cross beam, the mousy fur real and unkept. The rubbery wings folded loose have the dead crepe-like look of the bat's in sleep. From a blue evening sky under the eaves, a cold lone star burns into the picture. That is all. It is real. It holds one with its mood. His gift for recording a most delightful attitude of the model keeps him from being just a painter of good technique. From reckless play a kitten stops short, wondering, half-fearful of the two strange snail antennæ wiggling over the edge of a plank flooring; the snail is between us and the kitten, so the whole little play is ours. Gioja's subjects never seem posed, at most they may seem paused, but for an instant, in their natural activities. His frog just landed on a slippery green leaf must move soon or his slimy weight will tumble him back whence he came from the water's edge.



To Austrian genius we owe the splendid *Kling Klang Gloria* and Grimm's *Marchen* done in collaboration by Joseph Urban and

FANCIFUL ILLUSTRATIONS BY EDMUND DULAC, ABOVE, AND ELSE WENZ VIETOR, BELOW







NO ARTIST LIVING TO-DAY HAS ILLUSTRATED MORE CHILDREN'S BOOKS THAN ARTHUR RACKHAM. HIS LOVE FOR SIMPLE THINGS IS SHOWN IN "PANDORA," AN ILLUSTRATION FROM HAWTHORNE'S "TANGLEWOOD TALES" AND IN "POOR CECCO"

Professor H. Lefler. *Kling Klang Gloria* is doubtless the most sumptuous book of music ever illustrated for children. The child pupils of Professor Cizek, the Austrian, have won such fame in this country that his methods are being carried out by special classes throughout the United States. A Cizek pupil is allowed to develop his own style without interference except by helpful suggestions and discussions intended for encouraging guidance, but not for limiting individuality. Their illustrations for *The Christmas Book* holds colorful proof of strength and artistic power gained early through joyful practice in executing their own ideas.

For generations Russia has handed down its immortal folk lore, the *Skazka*, which waited until the reign of the late Czar Nicholas for its most forceful delineation. Then he commissioned a native artist, Ivan Bilibin, to illustrate these tales for the royal children. The books so pleased the monarch that he issued an order to the Imperial Press that they be printed in most painstaking color facsimile for the children of all the Russias. These half conventionalized drawings carry much meaning and are as direct as the Russian peasants they portray. All through the books one is made acquainted with things peculiar to Russia—its architecture, the faces of the people, their costumes, and the natural history of the country.



"THE PUPPET SHOW" IS THE WORK OF JOSEPH WENIG

The characteristics of the nation have greatly influenced the mind and the ways of this artist. In his pictures Bilibin loves to look through shaded woods out into a distance bathed in blazing sunlight. Although he depicts his native land truthfully, value and charm are added by simple motifs of ferns, evergreens, flowers, and woodland life familiar to us in other parts of the world far distant to Russia.

SHEFFIELD PLATE AND ITS COUNTERPARTS

BY EDWARD WENHAM

MODERN REPRODUCTIONS HAVE NEVER EQUALLED THE SOFT BEAUTY OF ORIGINAL EXAMPLES OF SHEFFIELD WHICH REPLACED DOMESTIC SILVER FOR MORE THAN A CENTURY

DURING that period from 1745 to 1850 when Sheffield plate replaced the solid silver of many of the larger houses in England, the prevailing designs of the silversmith's craft were at the zenith of their excellence, and it was for this reason that many of the examples of Sheffield which are now in the possession of collectors are superior, both in style and æsthetic decoration, to much that appeared in later years. This old plate has the further distinguishing characteristic of being one of the few arts which England may lay claim to having founded, and due to this, it has probably retained a greater sentimental value among English speaking people than those of Continental origin.

Of recent years, we have regarded the term "plate" in an entirely different sense to its original meaning, the word formerly designating wrought silver, and it is yet customary at Trinity College, Cambridge, to speak of a flagon of ale as a "plate of ale." Plating, as represented by the overlaying of one metal upon another, was practised as far back as ancient Egypt while a form of amalgamating a precious metal to a baser one must have been known to the Romans, for Pliny mentions mirrors of silvered tin.

Although methods of silver laying may have been known during previous eras, the discovery of that known as Sheffield may undoubtedly be ascribed to English craftsmen, for while forms of plating existed in England it remained to Thomas Bolshover, a Sheffield cutler, to originate the fusing of silver and copper by means of heat in 1742.

There is a decided romance in the connection with the discovery made by this old cutler, for it was purely accidental that he became aware that silver and copper could be joined immovably by heat. In repairing a cracked knife handle, he used a copper penny to cramp, or compress the joint, and the work becoming overheated, Bolshover found that the silver and copper had fused and could not be separated It was then he began to experiment, by beating silver to a thin sheet and uniting it to copper by heat. When Bolshover failed in business, in 1762, the work was continued by John Hancock, his one-time apprentice, and very soon after the new industry came into being. Nor was it long before the silversmiths began to devote more attention to this new domestic silverware, which quickly attracted the attention of men of culture. Horace Walpole, writing from Sheffield to a friend in London, mentioned that "one man here has discovered the art of plating on copper with silver. I bought a pair of candlesticks for two guineas; they are quite pretty."

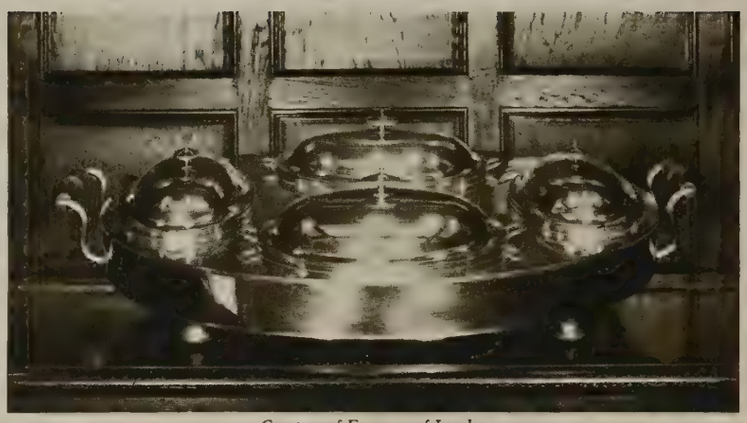
Meanwhile silversmiths in various parts of England as well as Ireland and Scotland produced this plate and their work found a ready market, both in Britain and on the Continent. Gradually several innovations were



Courtesy of Vardi of London

THESE ENTREE DISHES AND TUREENS ARE ILLUSTRATIVE OF THE SHEFFIELD PLATE DINNER SERVICES WHICH WERE IN USE IN THE LARGE HOUSES OF ENGLAND ABOUT 1810. THE CANDELABRA SEEN IN THIS GROUP ARE OF THE SAME PERIOD

adopted in connection with it, various white metals being used in place of copper, while one firm, John Dixon and Son of Sheffield, attained a certain degree of success by adapting and improving britannia metal, this later to be followed by the metal known as German silver.



Courtesy of Freeman of London

BREAKFAST OR SUPPER DISHES WITH HOT WATER STAND

There is in the study of the various styles of old silver and plate much that is of interest to collectors typifying, as the fashions do, the artistic progress and retrogression through time. Invariably the silversmith of by-gone days followed, in the designs of Sheffield, those patterns which were in vogue in the contemporary silver and this fact is of assistance in placing the date of most examples. The actual date, however, of pieces made during the late eighteenth and early nineteenth centuries is probably somewhat difficult to determine accurately as many of the styles remained fashionable for fifty years, and for this reason Sheffield plate made as late as 1820 is frequently contemporary in design with silver pieces of the latter part of the previous century.

In this old art there are two distinct periods: that which extended from Bolshover's first attempts until 1790 and the second, or "silver mount" period, from that year until the modern electro process came into vogue. Both the designs and workmanship of the first are of that fine quality which is typical of the old craftsmen, and while the more ornamental styles of the later years changed the former fashions these more elaborate productions display a greater skill and expert workmanship in the manner in which the silver mounts were applied. In fact no art calls for more perfect craftsmanship than the treatment of this novel form.



Courtesy of Howard and Company

THIS SHEFFIELD TRAY WAS PHOTOGRAPHED BEFORE IT WAS CLEANED, THUS SHOWING THE WHITENESS OF THE SILVER INSERT COMPARED TO THE DARKER SURFACE OF THE HIGHLY ENGRAVED CENTER WHICH HAS BECOME OXIDIZED



Courtesy of Freeman of London

THE TRAY SHOWS THE FINE ENGRAVING OF THE PERIOD ABOUT 1780. THE TEA SET SHOWS THE SIMILARITY OF DESIGN WITH THAT OF CONTEMPORARY SILVER. THE UNDERSIDE OF THE TRAY AND THE INSIDE OF THE TEA SET ARE TIN-COVERED

In many examples the underside was left unplated, for the purpose of economizing in silver. Similarly the inside of coffee-pots and teapots were treated in the same manner, both these and the undersides of flat pieces being tinned. So popular did Sheffield plate become that the larger hotels of the time, where they had formerly used solid silver, now replaced this by the new domestic ware, and until today many of the old inns have preserved their complete services of Sheffield.

Previous to 1790, the bodies of the various articles had been "raised" by hand from the flat metal sheet, but in that year dies came into use for stamping the different parts, and the more expensive method fell into disuse. About the same time Samuel Roberts and George Cadman introduced what is known as the silver thread edge, although it was not until that master craftsman, Mathew Boulton, became interested that this was perfected. A few years later the stamped mounts were adopted, these being struck in thin silver and backed with lead and tin to permit their being more easily bent to the shape of an article upon which they were placed. It was at this time also that the engraving known as "bright cut" was used for decorative purposes although very few examples were produced, owing to the excessive cost consequent upon the depth of silver necessary to permit the deep cutting.



Courtesy of Freeman of London

MODERN ENTREE DISH REPRODUCED FROM DESIGN ABOUT 1800

Owing to the custom of the ancient families engraving their crests or coats of arms upon their domestic plate, the makers of Sheffield were at first confronted with what appeared an insurmountable difficulty. To incise these upon the thin silver with which this old



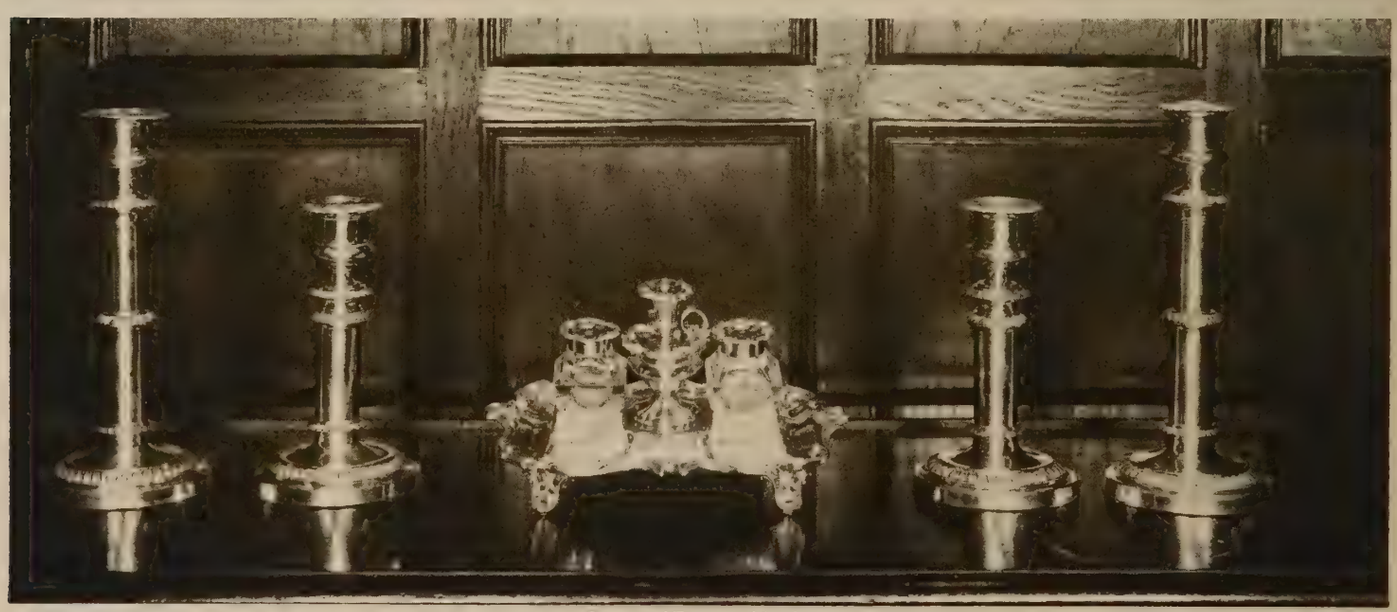
Courtesy of Freeman of London

A SHEFFIELD SALVER (C. 1760) FROM THE COLLECTION OF VISCOUNT LONGUEVILLE, CORK, IRELAND. IT HAS TURNED-OVER SILVER EDGES. THE MASSIVE CANDLESTICKS, WHICH ARE OF THE ADAM DESIGN (C. 1770), BEAR THE PHOENIX MARK

plate was made would obviously expose the copper. To overcome this a method was evolved by which a tablet of heavier silver upon which the crests were engraved was inserted.

Where possible, on pieces such as coffee-pots and teapots, silver bands were soldered on and in some cases shields were similarly applied. But the soldering in of the inserts was undoubtedly one of the finest examples of the ingenuity and perfect craftmanship displayed by the old silversmiths. So carefully were these small pieces of silver fitted that even today the line of the solder cannot be discerned. In 1810 another method was adopted by which this insertion was applied. This was achieved by "rubbing in" and proved to be both quicker and more satisfactory than the former process. It is often a source of wonder to collectors why, when a piece of Sheffield has remained uncleaned and the surface become oxidized, this inserted piece of silver will retain a whiter surface. This is explained by the fact that while the silver which constitutes the plate was alloyed to .925, the actual shield was pure silver. Today the innumerable crests, which appear on old pieces of plate, recall to us those families which once represented the aristocracy of England. While many American homes are reviving the same custom none would be sufficiently vandalistic to substitute his own crest for one of these symbols of a once great people.

With the introduction of the electrical process of



Courtesy of Freeman of London

TELESCOPIC EXTENSION DESK CANDLESTICKS WERE AMONG THE EARLIER WORKS OF BOULTON AND WERE POPULAR DURING THE LATE EIGHTEENTH CENTURY. THE INKSTAND, WHICH BEARS THE CROSS KEYS MARK, IS ALSO OF THAT PERIOD

plating, the fusing of metals fell into disuse during the middle of the nineteenth century. In fact the decade from 1830 to 1840 may be regarded as the transitional period of the passing of an art, which, unlike most inventions that have at various epochs revolutionized a craft, may be traced to one man.

It is frequently said that the making of Sheffield plate is a lost art, but this is not the case. Plate can be and is produced in Sheffield at the present time from fused metals, both the silver mounts and edge being applied in the same manner as that employed by the old craftsmen. So costly is this method, however, that pieces are equal in value to the old specimens and for that reason, lacking the value to collections, it is seldom made.

It would not be hyperbolic to say, that no term has been more misused than "Sheffield" as applied to domestic plate. In England it is an offence to describe as "Sheffield plate" any piece which has not been produced by actually laying silver on copper, but many and varied are the subterfuges adopted by unscrupulous dealers to circumvent this. One of these is to add the letter "d" and thus term it "Sheffield plated," the pieces so described having been made by the electrical process in that town. These dealers have no compunction in selling a modern article as "Old Sheffield" the impression of its genuineness being conveyed by inference. The same dealer would refuse to so describe it in writing, thus rendering himself liable to the Association.

Considerable quantities of modern "Sheffield" which is sold in England to the unwary as genuine, are produced in Birmingham, and this may in most cases be identified by the often grotesque styles and florid mounts which are revivals of those designs of the period when the trade of the City fell into decay. Except in few instances, very little difficulty should be experienced in detecting these palpable copies which usually take the forms of large trays, candlesticks and candelabra.

The electro plate, made in London, or as it often appears labelled in the shops "silver on copper," is probably more difficult to detect, for it is usually allowed to become oxidized, the silver deposit being buffed off allowing the copper to show in occasional places, to give the impression that this has been caused by cleaning. There is however one infallible method of detection, for by means of a magnifying glass, the small holes in the surface of modern castings is easily discernible, while edges of the mounts of the present day "silver on copper" articles are frequently irregular and carelessly applied. Another test is the presence of file marks, the old Sheffield platers eschewing this tool, for obviously, when it is remembered that the genuine examples were plated before being fashioned, once the silver was abrased and the copper exposed, an article was irreparably damaged.



Courtesy of Freeman of London

REPRODUCTION BY ELECTRO PROCESS OF 1736 SOLID SILVER CUP

Although no craft has proved more conclusively than Sheffield plating that mechanical productions cannot attain that perfection, so evident in the hand made works of the old silversmiths, it is yet possible today for a real craftsman to reproduce a similar beauty of line as that apparent in the original, from which he patterns his work. This, however, can only be assured by hand labor and if, when the silver is applied, a sufficiently heavy deposit is precipitated upon the base metal the piece will assume a particularly fine color after a few years in use and careful cleaning.

One of the most celebrated makers of this old plate was Mathew Boulton, of Birmingham, and it is to him that credit is due for the perfection of that known as the silver thread edge, introduced by Roberts and Cadman, the famous cratfsmen of Sheffield. Collectors zealously search for those beautifully designed pieces bearing the two crowns, used by Boulton and Fothergill (1773-1784), or the two suns which indicate the work of Boulton after that time, when the firm was known as Boulton and Co. Unfortunately only one hundred and thirty-four Sheffield makers were registered but many fine examples of their works have now been found.



Courtesy of the Metropolitan Museum of Art

THE ARMOIRE WITH DOORS CLOSED, SHOWING THE RELIEF FIGURES OF THE EXTERIOR

RENAISSANCE ARMOIRE IN STYLE OF SAMBIN

As an example of the splendid in the craft of the French cabinet-makers of the sixteenth century there are probably few pieces extant so completely representative of that country and period as this armoire that was probably made for Diane de France, the natural daughter of Henry II, in 1553. The ornate cabinet is of walnut, is ninety-seven inches high and sixty-one and a half inches wide, and has close affinities with the furniture ascribed to Hugues Sambin, architect and master wood-carver of Dijon, who was born about 1520 and died between 1600 and 1602



THE SECONDARY FEATURE OF THIS MAGNIFICENT ARMOIRE, IN RELATION TO ITS ORNATE CARVINGS, IS THE PAINTED DECORATION OF THE INTERIOR WHICH GIVES IT AN UNIQUE INTEREST. THE DOORS AND LININGS OF BOTH LOWER AND UPPER CUPBOARDS AND THE TWO SHALLOW COMPARTMENTS ON THE SIDES ARE RICH WITH ARABESQUE DESIGNS AND ALLEGORICAL COMPOSITIONS, THE COLORS BEING PRACTICALLY AS FRESH AS WHEN THEY WERE PAINTED AND THE WHOLE EFFECT OF THE PAINTINGS BEING CHARMINGLY GAY. THE MEANINGS OF THE SUBJECTS OF THESE PAINTINGS ARE NOT AT ALL CLEAR, THOSE MOST READILY INTERPRETED BEING THE POSSIBLE TRIUMPH OF VENUS OVER INNOCENCE; NATURE; TEMPERANCE; FORTUNA; DIANA; JUNO; AND JUDITH WITH THE HEAD OF HOLOFERNES. THE EXTERIOR FIGURES ARE OF HERCULES, JUDITH, CLEOPATRA, CHARITY, PIETY, AND PEGASUS

DESIGN IN THE POSTAGE-STAMP

BY GARDNER TEALL

EUROPEAN POSTAGE-STAMPS WHICH WILL HOLD A PLACE IN ART ARE SUFFICIENT IN NUMBER TO DEMONSTRATE THAT ART THUS APPLIED IS WORTHY OF ATTENTION

THE summer exhibition of the Royal Academy held one surprise for visitors to Burlington House: in the South Room were shown engraved proofs of a series of proposed postage-stamps for Palestine, designed by Fred Taylor and prepared by the Royal Mint, the subjects of the designs being *Lake Tiberias*, *Rachel's Tomb*, *The Citadel*, *Jerusalem* and *The Dome of the Rock*, all beautifully conceived and finely engraved.

This is the first time philately has been honored by the Royal Academy; the first time, I believe, that any national art organization in an English-speaking country has taken official recognition of art in postage-stamp design. This is the more remarkable because an English postage-stamp, the "Penny Black" of 1840, was the first postage-stamp in the world to be issued.

The "Penny Black," bearing a portrait head of Queen Victoria, was a work of art; there has not been a more truly beautiful postage-stamp issued by any country since. No pictorial reproduction can do it justice. It had, as it came freshly from the plate-printer, an æsthetic quality which, unfortunately, a reproduction fails fully to record. The 1847 penny stamp of Mauritius, for which a collector paid twenty thousand dollars, is not so beautiful as this "Penny Black," an unused copy of which one would have no difficulty in picking up for fifteen dollars. The price of a postage-stamp seems never to be an indication of its art value; rather inversely: the most beautiful postage-stamps appearing to be those which one does not have to become a Crœsus to possess.

The inventors of the postage-stamp did not, perhaps, set to work deliberately to produce an art masterpiece in miniature. The utilitarian aspect must have concerned them chiefly since they found themselves confronted by the fact that the public was lukewarm towards their innovation, incredulous of its practicability. Fortunately, however, these government experimenters put the matter in hands which were not only skilled and competent, but hands which were guided by inherent good taste and responsive to artistic conception.

The design of the portrait head of the "Penny Black" was taken from the obverse of a medal by William Wyon, struck to commemorate the visit to the City by Queen Victoria in 1837. The drawing from Wyon's medal, (a miniature in water-color), was made by Henry Corbould and engraved by Frederick Heath. Perhaps the beauty of the first postage-stamp had something to do with the



A GROUP OF SWISS STAMPS WITH THE "PENNY BLACK" OF ENGLAND



IN THE GROUP OF ITALIAN STAMPS TWO SHOW ST. FRANCIS OF ASSISI. THE ROMAN SHIP IS BY GUIDO MARUSSIG; NEXT TWO ARE BY VITTORIO GRASSI AND E. MORELLI. MONTENEGRIN STAMP IN UPPER RIGHT; ARABIAN, IN LOWER CORNER



JUGOSLAVIA BY J. OBRONSKY, UPPER LEFT; PORTRAIT GUSTAV ADOLPHUS, SWEDEN; BAVARIAN BY FRITZ A. VON KAULBACH; PORTRAIT OF PASTEUR, FRANCE; BELGIAN STAMP BY EDWARD PELLENS; QUEEN WILHELMINA OF NETHERLANDS

immediate acceptance of this mode of prepaying postage-stamps. The alternative experiment, the "Mulready Envelope" (a pictorial letter-wrapper designed by the Queen's favorite painter, William Mulready, R. A.) did not find favor with the letter-writing public although Sir Rowland Hill, "father of Penny Postage," had given it preference. The "Mulready Envelope" was, in fact, extensively caricatured by contemporary artists and practically laughed into limbo.

In the early days of their history, postage-stamps were few, and no one seems to have thought of collecting them, with particular reference to their artistic appeal, until many years later. Indeed, it is probable that no branch of the graphic arts has been so little in the thought of students as that of the postage-stamp. One had only to stand by and listen to the remarks and to note the awakened interest of the visitors to the Royal Academy who stopped to examine the Palestine stamp designs to find how surprised many people may be to discover that art has anything to do with postage-stamps.

We have, perhaps, to realize that the beautiful postage-stamp is as worthy of consideration as the beautiful book-plate. Some of the foremost artists have designed stamps. It is true that a beautiful postage-stamp cannot be given a place with a fine etching, drypoint, mezzotint, aquatint or woodcut; it lacks, by reason of the methods of its multiplication the intimate and varied qualities of prints of other types. But one should concede that it will, in its sort, hold with certain fine productions of the book arts and that it deserves more attention for its art qualities than it has received. Stamp collectors, generally speaking, pay little or no attention to a postage-stamp's art; rarity, completion of series, the minutiæ of philatelic science—these are the things with which stamp collectors are mainly concerned, although an entirely new class of collectors, (comprised of those who are attracted to the art of the postage-stamp), has come into the field.

Well may we of to-day "Let observation with extensive view survey mankind from China to Peru" and this survey will reveal to us that it takes an octavo book of more than fifteen hundred pages in small type to catalogue the world's postage-stamps and to illustrate their types. Among these are those which are attractive, but which do not quite meet Art's high requirements; others are pretty, but are not entitled to distinction; others, again, attract by their color—very often of peculiar beauty in itself and rich in effect—but cannot, in other respects, be looked upon as examples of true art creation.

Those postage-stamps which will hold a place in art are sufficient in number to demonstrate that art thus applied is worthy of attention. Among designs for the stamps of France and French colonies are those by Luc Olivier Merson, Eugène Grasset and Oscar Roty,—one a painter, one an illustrator and one a medalist,—all artists who have won high recognition. Grasset also designed the Universal Postal Union Jubilee stamps for Switzerland, 1900, although these are not so fine as the *Wilhelm Tell's Son* stamps and the Wilhelm Tell portrait stamps now current, designed by A. Welti, or the three Peace Issue Swiss stamps of 1919, by E. Vallet, P. T. Robert and B. Baumberger.

The Italian series contains noteworthy examples: the four designs of 1911 by A. Sezanne, E. Morrelli and

Vittorio Grassi commemorating the *Cinquantenario* of Italy. Another fine stamp by Sezanne commemorates the rebuilding of the Campanile in Venice, 1912; and notice should be taken of the Italian Colonial stamp of Libia, with a design taken from Michelangelo's *Libyan Sibyl* in the ceiling of the Sistine Chapel, nor should one overlook Guido Marussig's portrait-head design of Gabrielle d'Annunzio on the stamps of Fiume and the four woodcut stamp designs by Adolfo di Carolis (who is probably the most important wood engraver in Italy to-day), commemorating the capture of Fiume by D'Annunzio's legionaries, September 12, 1919. The Fiume stamps of 1923 are by G. Marussig: *A Roman Ship*, *The Arch of St. Vitus* and the *Tars Attica* (Attic column), all of which are particularly fine in design.



DESIGNS FOR GERMAN STAMPS

Bavaria and some other German states have issued stamps of high artistic quality. We have, for example, Fritz A. von Kaulbach's series commemorating the seventieth birthday of the Prince Regent Leopold, 1911, and this same artist's design for the four large stamps of 1920; the smaller ones of the series were designed by V. Zietara, F. P. Glass and S. von Weech, all of them artists of distinction. The Bavarian official stamp of 1916 by Professor Otto Hupp is an excellent example of heraldic design. Then there are the German designs (numeral) by Willi Geiger, (one of the foremost contemporary etchers), the German charity stamps by Professor Robert Engels of Munich, and designs by Edwin Scharff and others. The delightful "deer" series of Würtemberg official stamps of 1920 were drawn by Hugo Frank and are as lovely in their colors as design.

So great an interest has Germany shown in the art of the postage-stamp that national stamp design competitions have been held, in which the leading artists of Germany have taken part. The prize-winning designs have not always been the ones finally adopted by the postal officials for the country's stamp issues, but these exhibitions have done much in Europe to foster an interest in the more artistic stamp designs. Recently the Commonwealth of Australia has opened to artists a world-wide design contest for a stamp to commemorate the first federal parliament at Canberra.

Austria, Bosnia and Herzegovina and Liechtenstein have produced some fine stamps by Professor Kolomon Moser, Dr. Rudolf Junk and others. Among the most recent of these issues is a series of six stamps illustrating episodes of the *Nibelungen-lied:* such as *Gunther's Voyage to Iceland on the Dragon Ship; The Quarrel Between Kreimhilde and Brunhilde; The Donau Nymphs Foretell to Hagen the Fate of the Nibelungen; Rüdiger von Bichelaren Welcoming the Nibelungen on the Bridge of his Castle and Dietrich von Bern Vanquishing Hagen.* Austria earlier paid homage to music with a series of stamps designed by Junk, bearing portraits of Beethoven, Mozart, Haydn, Schubert and other famous musicians.

The Balkan states, Scandinavia, Japan, India, (countries the world over, in fact) are now paying very definite attention to the art of the postage-stamp. Certainly objects in such universal use made beautiful cannot fail to exercise some cultural value upon their users. Those of a century hence perhaps will not consider this postage-stamp art beneath their notice.



LARGEST AUSTRIAN STAMP IS SCENE FROM "NIBELUNGEN-LIED." SIAM AND GERMANY ARE REPRESENTED BY AIR POST; CENTER STAMP, ALSO GERMAN; CZECHOSLOVAKIAN BY ALPHONSE MUCHA; WURTENBERG BY HUGO FRANK



Courtesy of M. Knoedler and Company

LE MAISON RUIEL, BY EDOUARD MANET

In the whole range of the work of Edouard Manet this canvas, which has recently been acquired by the National Gallery of Melbourne, Australia, from the London Branch of M. Knoedler and Company, stands as unique. It was the kind of subject that appeared to have appealed to him only once, during a summer in which he occupied this dwelling in the early eighties. The façade will suggest to most Americans an old New England house rather than a country place in France

NOTES ON CURRENT ART

THE exhibition of early American portraits, furniture and decorative art which has been shown in the gallery of Robert C. Vose of Boston through the summer is to be continued through the greater part of September. The portraits of Susanna Ulrich by Joseph Blackburn and of Mrs. Stennett by Rembrandt Peale which we reproduce are from this group and are indicative of the unusual quality of the paintings which have been secured to represent the genesis of American art. The portrait by Rembrandt Peale is an exceptionally fine example of the art of one of the most painstaking and prolific of our early painters. It has a sensitive, fluid quality combined with the uncompromising exactness which is a more universal element in his portraits. Joseph Blackburn is a much older painter, born in 1700, and his death before the Declaration of Independence places him in our small "Colonial School" whose tradition was definitely connected with England. It is characteristic to find in the quite early American portraits, based as they were on English models, so much emphasis on strength and poise in contrast with the easy grace and charm of their English masters. Whether this was an expression of the unbending Puritan spirit or the self-consciousness of a young art is an interesting subject for speculation.



Courtesy of the Metropolitan Museum of Art

"PORTRAIT OF A MAN" BY FRANS HALS

There are three Copleys in the exhibition; a portrait of Master Hancock is loaned by Governor Fuller and there are also his portraits of Mrs. Daniel Rea and Sir William James. The portrait of the little boy, who is very elaborately costumed and holds a battledore in his hand, is a delightful mixture of childish good spirits and dignity. The portrait of Mrs. Rea and her baby was painted when Copley was only twenty-one years old.

A portrait of Mrs. Allen by John Wollaston shows a lady in a cap and fischu with lovely ruffled sleeves and a skirt whose dimensions suggest a painting by Velasquez. There is a fine Gilbert Stuart in a portrait of Benjamin Bussey, Jr., whose father founded Bussey Institute at Harvard. Thomas Sully's *Lucia di Lammermoor* shows how the interests of the time were centered on the characters of fiction when the imagination was allowed to stray from the likenesses of actual people. One of the most important objects in the exhibition is a miniature by Malbone of Martha Washington Greene, daughter of General Nathaniel Greene. Other portraits include the works of Chester Harding, Joseph Badger, John Smibert, and Henry Inman.

WHENEVER an artist's portrait has sufficient news value to get into the rotogravure section of a newspaper it is generally the case that his name is mentioned as the author of it, but it is exceptionally rare that a photograph of a newly unveiled sculpture is accompanied by the name of the sculptor. The names of the person who unveils it, or of the persons or institutions who have given the funds are always given with great exactness but the work itself must pass for anonymous if the daily press is to be depended on. The subject is again brought to mind by the photographs of the statue to Marquette which was unveiled a few months ago in Chicago. A photograph in a New York paper records that "the monument was provided by a fund established by B. F. Ferguson and administered by the Chicago Art Institute." It neglects to say that the heroic group was the work of Hermon A. MacNeil.

THE *Portrait of a Man* by Frans Hals, which was part of Mr. Archer M. Huntington's recent gift to the Metropolitan Museum, places in a public collection a painting by the great Dutch portrait painter which is of the first importance. The picture at once suggests the *Portrait of a Gentleman* in the Widener Collection although the subject of the latter is turned more to the front, but he holds his right arm against his hip and his hand extended. The Widener picture was painted in 1650 and the gift of Mr. Huntington in the year 1643.

"This epoch of the artist's career," writes Bryson



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¶ Thus, it is not strange that the architecture and decoration of these epochs are enjoying a revival, not alone in our country villas but in the town houses of those who are happy to pay homage to the charm of the Renaissance.

¶ A predilection for this exotic environment may be gratified in each detail of the background, furniture and decorative accompaniments by recourse to these Galleries —where reproductions of historic cabinetry and related objects are grouped with treasures of an age immortalized by the beauty of its arts.



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Burroughs in the July bulletin of the Metropolitan Museum, "is marked by a change in his style. In most of the pictures executed before this time a love of bright colors shows itself; about 1640 he seems to have lost his interest in color and to devote himself to a rugged expression of character and a powerful modeling, using the simplest materials, a most restricted palette—black, white, yellow ochre and an earth red, one would say, and only large brushes. His brush strokes, also, become fewer and more telling in the result. Whether they were or not, the later figures have the appearance of having been painted in one sitting; in any event, they must have all been done with great rapidity. For dexterity of handling Frans Hals in his old age has no peers, if we except his great Flemish contemporary Rubens, whose aims, however, were so different that no real comparison is possible. Certainly in direct painting he had no peers—and in our newly acquired work we see him at his most skilful moment."



Courtesy of the Robert C. Vose Galleries

A PORTRAIT OF MRS. STENNETT BY REMBRANDT PEALE

THE *Flower Seller* by John Alden Weir in the Brooklyn Museum is a companion to the *Union Square* which was reproduced in the August number of International Studio. As was explained at that time, these two paintings were part of a large canvas by Weir, the third portion being a portrait of Wyatt Eaton which is probably the one now hanging in the National Gallery in Washington. At the time that this canvas was owned by Francis Lathrop, Mr. Eaton made the suggestion that this division of the painting be made and it was done in his presence. The *Flower Seller* was presented to the Brooklyn Museum by George Hearn in 1911. *Union Square* was acquired by the Museum last spring.

TWO of the Greek sculptures from the collection of Dr. Jacob Hirsch which were illustrated in the June number of International Studio have been on exhibition at the Chicago Art Institute in the room set aside for new acquisitions. It is hoped, according to a museum letter, that some friend of the Art Institute may purchase them for the museum. These two fragments both represent warriors: one is a youth, and the other the powerful figure of an older man whose magnificent muscles the Greeks knew so well how to present even in the archaic period in whose style these two sculptures are conceived. They are actually Hellenistic copies, but the models to which they refer are of the beginning of the fifth century



Courtesy of the Robert C. Vose Galleries

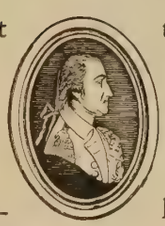
PORTRAIT OF SUSANNA ULRICH BY JOSEPH BLACKBURN

AN exhibition of National Portraiture and Historic Scenes is being held at the Pennsylvania Academy of Fine Arts during the course of the Sesqui-Centennial Exposition. There are more than three hundred portraits shown, and the historical scenes bring the number up a hundred more. Charles Willson Peale, as the father of the Pennsylvania Academy, is well represented as also is his son, Rembrandt. The elder Peale is seen in portraits of Thomas Cadwalader, Francis Scott Key, Captain Robert Allen, Baron von Steuben, John Dickinson, Robert Morris, and, it goes without saying, of

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Washington. There are also portraits of Washington by Rembrandt Peale and Gilbert Stuart. John Neagle's portraits are of Thomas P. Cope, Colonel Richard M. Johnson, Henry Clay, Louis McLane and John Rush. Portraits of Martha Washington by John Wollaston and of James Madison by Stuart, of Gouverneur Morris by Sully, of Monroe by Rembrandt Peale and Stuart, John Quincy Adams by James Read Lambdin, Franklin by Joseph Wright, Miss Fraunces by Sir Godfrey Kneller, Andrew Hamilton by Adolf Ulric Wertmuller visualize early American history as well as record early American art.

History is even more realistically presented in such paintings as Stuart's *Surrender of Yorktown*, West's representation of *Penn's Treaty with the Indians*, and Thomas Birch's *Naval Engagement between U. S. Constitution and H. B. M. Guerrière*. The course of American history is continued through the nineteenth century with portraits of General Winfield Scott by David Johnson, of Commodore Perry by John W. Jarvis, G. P. A. Healy's portrait of Daniel Webster, and a painting of the engagement of the Monitor and the Merrimac by Xanthus Smith. Among the more recent paintings in the exhibition are portraits of Lincoln by Douglas Volk and John McClure Hamilton, Violet Oakley's presentment of Henry H. H. Woodward, Sargent's portrait of Mr. and Mrs. John W. Field and Colin Campbell Cooper's *Lower Broadway in War Time*.

The history of the Pennsylvania Academy, is, as its president, John Frederick Lewis, points out in an introduction to the catalogue, "practically contemporaneous with that of the United States government itself," as it "dates its existence from 1791, when Charles Willson Peale commenced his efforts to organize in Philadelphia a school for the fine arts. It was formally founded in 1805, and chartered in 1806. Mr. Peale's first efforts resulted in the formation in 1794 of the Columbianum, and in 1795 under the auspices of that Association there was held in Pennsylvania's old State House, now known as Independence Hall, the first exhibition of paintings in Philadelphia. The Columbianum was ultimately succeeded by the present Academy." A petition for the incorporation of the Pennsylvania Academy of Fine Arts was signed in Independence Hall in 1805.



Courtesy of the Brooklyn Museum

"THE FLOWER SELLER" BY J. ALDEN WEIR

ATLANTA now has a museum to be called, from its donor, the High Museum and will be formally opened in the fall. The house was formerly the residence of Mrs. Joseph Madison High and has been given to the Atlanta Art Association, which has been working for a permanent home for a collection of art in that city since 1905. Many of the paintings belonging to the Association have been hanging in the Fulton National Bank, where meetings have been held for the past few years. The High residence is not the first to become an art museum in the south, a precedent having been established by the Telfair Museum of Savannah, the Gibbs Museum of Charleston, and the Valentine Museum of Richmond. The house has a terrace and balustrade where sculpture may be shown in an outdoor setting, while the largest of the rooms for exhibition purposes is made especially interesting by the presence of an Adam mantel of white marble. An art school is to be conducted on the upper floor of the new museum building.

FOR so many years the religious paintings of the old masters have been finding their way out of churches and into public or private collections that it is particularly gratifying to hear of one that has been recovered for the purpose for which it was intended. The Cathedral of St. John the Divine has now upon its walls the *Baptism of Christ* by Paolo Veronese which was presented to the Cathedral last year by Mr. Francis Kleinberger of New York and is now in place.



THE VOGUE for Spanish effects is readily understandable when one considers the many beautiful decorative objects available in that style. In this group, the rug is one of a collection of Sixteenth Century, Spanish floor coverings, comprising examples of various types of weaving; there are also a number of most attractive and colorful Alpujarre rugs in interesting designs. The vargueño, chair, and fern stand are reproductions of Spanish works of the same period; rendered with the utmost fidelity, they possess, indeed, all the color and charm of Old Spain. Tiffany Stvdios are equipped to render a comprehensive decorating service, always in the best of period design. Next month will be shown, in this space, a group of Early American furniture.

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CATALOGUE OF PICTURES, ETC. Collected by Viscount and Viscountess Lee of Fareham. *Described by Tancred Borenius, Ph. D. Volume II. Privately Printed.*

Unfortunately few well illustrated catalogues of private art collections in Great Britain are issued, and connoisseurs in America will welcome the second volume of that containing the pictures which are owned by Lord Lee. As is explained by Dr. Tancred Borenius, by whom the descriptive text is prepared, this latest publication is a revised list of that issued in 1923, the collection having undergone various changes since that time.

While the collection is largely composed of examples of the Italian schools, of which there are as many as twenty-seven paintings, it nevertheless displays the eclectic tastes of this well-known connoisseur in that the German, French, and British schools are also represented, although the last mentioned is restricted to Sir Peter Lely's portrait of the First Viscount Weymouth. The various examples are placed chronologically and although previously the masters of the Trecento were without representation, this period in Italian painting is now exemplified by six pictures. Among these is a painting of the *Virgin and Child*, assigned to Jacopo del Sellago. This attribution is doubtless influenced by the similarity of this picture to that in the Jarves collection at Yale University, and Dr. Borenius points out that both pictures were undoubtedly derived from Rosselli's *Madonna Among Clouds*. An important addition to the collection of Lord Lee is the *Trinity and Saints*, which is one of the rare religious subjects by Botticelli belonging to the Primavera period, and has long been sought for by students of Italian painting. It remained to Professor Yukio Yashiro, however, to identify this as the principal panel of the artist's altar-piece for the Convertite Church at Florence, and to determine that it was painted towards the end of the fifteenth century.

Besides the pictures there is a brief appendix dealing with a few pieces of sculpture, silver, and other crafts, which Lord Lee has acquired at various times. Among the examples of sculpture is an English fifteenth century bas-relief in alabaster of the Trinity. While this subject has been variously treated, this specimen, in addition to its artistic merit, is somewhat larger than those in other collections. As a piece of carving it is superb, the face of God the Father expressing all that benevolence which we associate with the omnipotent, while the features of the dead Christ are beautified by a smile of ineffable benignity.

There are nine illustrations of old silver from the collection, these displaying beauty of craftsmanship as they indicate the judgment exercised in the acquisition of such rarities. Although unmarked, the silver-gilt English tankard, which formerly belonged to the Vyvyans of Trelowarren, is attributed by Mr. H. P. Mitchell of the Victoria and Albert Museum to the early part of the Elizabethan period. Another magnificent specimen shown is a perfume-burner of the French seventeenth century, the pierced and engraved floral work of which express all that innate artistry so exquisite in the works of earlier French craftsmen and so degraded in many of the later attempts.

This volume, in addition to its highly instructive value, is an important record both for the archives of ancient art and for the library of a connoisseur of beautiful things.

ARCHITECTURE EXPLAINED. By Howard Robertson. (*Introductory Note by J. C. Squire.*) *George H. Doran Company, New York. Price, $2.50.*

The title of this volume will perhaps affront certain persons who have a natural distaste for the "popular culture" book, but no matter how superior the professional amateur may feel to the merely aspiring amateur, his scorn is often perilously akin to that of the fifth grade pupil for his brother in the third grade. For the third grade Mr. Robertson's book is excellent material, and even the fifth grade might read it surreptitiously and revive a good many interesting ideas that they have half forgotten.

The plan of the volume is broadly inclusive. Mr. Robertson is clearly interested in the æsthetics of his subject for its own sake, but his exposition is clear and unencumbered with technical ostentation. He summarizes briefly the architectural achievements of Egypt, Greece, and Rome, the Middle Ages and the Renaissance, and he devotes three chapters to a careful discussion of "The Principles of Architectural Design." This section ranges from pure æsthetics, where he flies dashingly around the flame of "What is Beautiful," to a very splendid analysis of the definite qualities which make a building fine—its proportion, line, color, mass, unity, accent, scale. This is an excellent exposition of those qualities of good design which are uni-

(*Continued on page 102*)

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THE PROBLEM OF FRANK DUVENECK

(*Continued from page 45*)

is replaced by conscious thought. A certain foundation of child-likeness must always remain and pervade the artist's personality, otherwise his work will become the dry fruit of merely mental effort or the lifeless repetition of former achievements, hardened into a formula. Who does not know of many such instances?

But the artist, grown to man's estate, must be able to take in as well as give out and, in taking in, must be able to assimilate his food and grow richer on it. And somehow this all-important function in the artistic life seems as easily, if not more easily disturbed than in the merely bodily field. And here, I think, is the point where Duveneck's case can be explained, at least as far as such things of the mind are explainable at all. As long as he was the "child-genius" whose power of expression had only to be awakened to make him speak, he gave of the richness of his own nature, growing in doing so. But when the time for reflection set in (the time everyone has to face, since there are no Peter Pans in real life) a struggle within himself began in which he did not come off victor. His inborn power asserted itself again and again, he apparently tried hard to assimilate the influences around him. He took up, as we saw, a new medium, half conscious perhaps that he needed it as a weapon in his desperate fight against terrifying odds.

But all was in vain. His artistic blood ebbed more and more and when his wife died and left him a lonely man, something broke in him and he gave up the struggle. His monument to her was simultaneously a monument to his art which he buried with her forever. If Duveneck had not been the man of absolute truth that he was, if even a particle of sham and pretence had been in him, he would have continued and would have ended in becoming one of the greatest virtuoso painters the world has ever seen, somewhat like the greatly adored Sargent, much of whose work belongs to this virtuoso class. And Duveneck would have reaped the same fame and financial return.

Happily, that was not in his nature, and no stain of any kind rests on him. He kept himself pure as man and as artist and preferred rather to grow mute than to speak with a false and tinselled voice. This adds to his greatness, a greatness which, as far as his happy and fruitive first period is concerned, cannot be exaggerated. His achievements of that time will always remain the artistic pride and glory of his country, while the works he did during it will be more eagerly sought and collected by discriminate art lovers with every ensuing year. Such examples are no longer easily found, although now and then a few still turn up in Munich and other places from sources which received them direct from the artist. With little foresight he was always ready to present his paintings to people either for an absurdly small payment or for none at all, or else exchange portraits with fellow artists.

To this class of works belongs the group of paintings

(*Concluded on page 100*)



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Yet its lofty mountain peaks, its luxuriant foliage, the picturesque gondola on its placid lake, its deep, beautifully beflowered border are all distinctly modern in form. And they glow with the rare colors beloved of Matisse, Picasso and the other modern masters. The cartoon was painted by J. Van der Bilt, a Dutch artist who has lived in France since around 1910. Exhibitions of his paintings at the various "Salons" have attracted much interest and attention. Especially notable is his wonderful use of light and brilliant color.

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THE PROBLEM OF FRANK DUVENECK

(*Continued from page 96*)

here illustrated. They also suggested this article. With the exception of one or two, they have only lately come from Munich where a number of them had been in the hands of artists, once fellow students of our master. It would not be easy to bring such a collection of real masterpieces of any artist of the first rank together, without having to draw on the generosity of some museum or private owners. But as far as many American museums are concerned, Duveneck has not yet come into his own, incredible as that may seem. Already prices for his best works are high and will mount higher and higher and, in a short time, the old story will be repeated that what could have been procured at a comparatively moderate figure must now be paid for at a big premium. I understand that this group is to be exhibited in New York this autumn, and then the American art-loving public outside Cincinnati, whose Museum owns a number of Duveneck's masterpieces, will have the unique opportunity of studying and enjoying the finest work of this great master.

Amongst the illustrations, there are several of quite exceptional quality, even if the whole of Duveneck's best work be considered. I do not hesitate for instance to say that I believe the portrait of an old man, happily called *The Music Master* (which indeed bears a certain general likeness to the great Liszt) to be perhaps Duveneck's highest achievement in portraiture, for, to the breadth and apparent ease of *The Whistling Boy*, to the softness yet sureness of its flowing brush strokes, it adds an understanding of a complex character, an understanding which is altogether visionary and, at the same time, firm and determined. It will be hard to find any other portrait in the whole of American art even to compare with this one, and there can not be any doubt that it will, in time, take its rightful place beside the master portraits of a Frans Hals and other old masters.

The *Portrait of a Lady*, of which the illustration can not give more than a suggestion, is, in quality, in no way inferior to the famous *Woman with a Fan* of the year 1873. When Duveneck had to paint women, he seems to have felt instinctively that, with them, he had to arrange certain patterns, in fact pose them to a certain extent—for him the first step in the wrong direction. So for him, too, Eve's apple was a fateful gift! Our portrait, however, does not show this peculiarity. It is full of an unbounded spontaneity, yet it is of great distinction by reason of the sparkling black of the dress, hair, and eyes, and the wonderful contrast of the white collar and beautifully fresh complexion, a complexion such as only Duveneck could give his sitters if he chose to do so.

The portrait of a *Girl with Light Hair*, with the lovely wistful look in her eyes, shows how Duveneck not only caught outside appearance but how he was able intuitively to lay bare the souls of his sitters, because he, on his part, brought to his task a spontaneous sympathy which no one could withstand.

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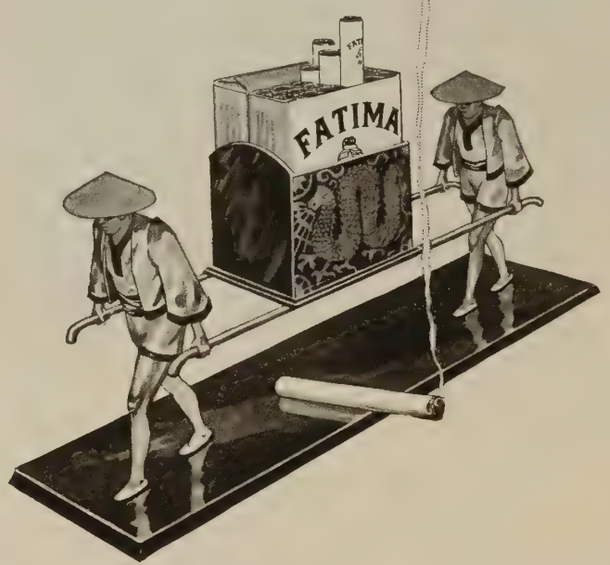
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A SHELF OF NEW ART BOOKS

(*Continued from page 94*)

versally applicable, whether it be a building or a costume that is being created. His analysis of the architectural qualities of the Banqueting House in Whitehall is a good illustration of the principles discussed during the chapter.

The chapters on contemporary architecture in England, America, and Europe are necessarily merely suggestive, but they furnish a sufficient idea of present developments to stimulate a further and more complete study of them. The watchful conservatism of England, the eclecticism and also the freshness of creation in America, the strong functional design in Germany and Austria, are all expressive in their own way of the reviving interest in building as an art and not as a trade.

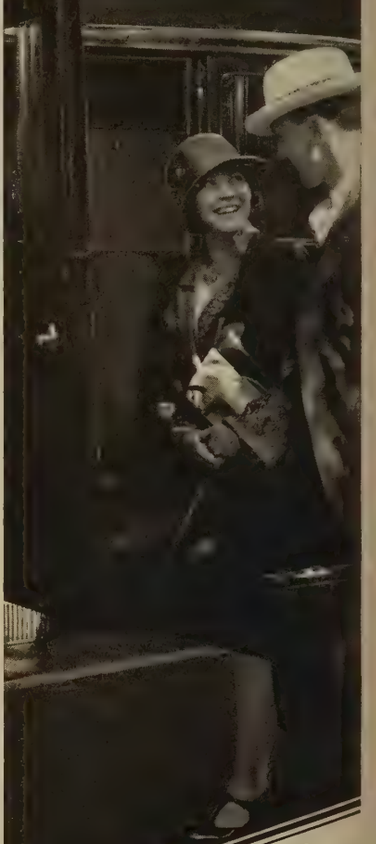
Mr. Robertson's discussion of the principles of architecture is of distinct importance. One splendid function of the critic in any of the arts is to insist on these principles until they become so much a part of our thinking and feeling that they form always an unconscious part of our judgment, and we accomplish the first step in a realization of how much there is to see where too frequently we see nothing at all. If Mr. Robertson has in any way helped to establish this state of mind his book is well worth reading and even studying, no matter how "popular" it may be considered by the gentlemen of wisdom.

Another important virtue of this book is the author's strong insistence on functional expression and truth to materials. It is of vital importance that the public be made to realize how indispensable these qualities are to good building, and how imitation and adaptation of old "styles," even though they may exhibit a pleasantly familiar aspect, are in reality a form of decadence and an intrinsic weakness.

In accomplishing his purpose of interesting the public in good building, Mr. Robertson should be eminently successful, for he has written a book which is scholarly without being aggressive, and intelligible to the layman without being insulting to his mentality. There are twenty-four plates, comprising over sixty photographs, which add a great deal to the value of the text, and a careful bibliography has been compiled, including not only volumes which are historical in viewpoint but also those which are of theoretical and general interest. With the addition of a topical index at the end of the book, this volume becomes a real handbook for the first steps in a broader appreciation of fine architecture.

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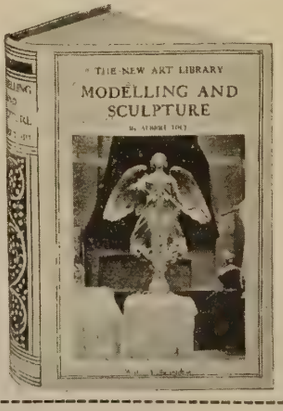
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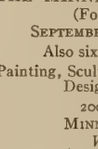


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Daniel Galleries, 600 Madison Ave. Paintings by modern American artists.

Dudensing Galleries, 45 West 44th St. Contemporary European and American paintings.

Durand-Ruel Galleries, 12 East 57th St. Paintings by the French Impressionists.

Fearon Galleries, 25 West 54th St. Eighteenth century English portraits; old and modern drawings.

Ferargil Galleries, 37 East 57th St. American paintings and sculpture.

Gainsborough Galleries, 222 West 59th St. Exhibition of a private collection of paintings by old and contemporary masters.

Grand Central Galleries, 15 Vanderbilt Ave. Paintings and sculpture by artist members.

P. Jackson Higgs, 11 East 54th St. Renaissance bronzes; Chinese sculptures; sculpture by Louis Rosenthal.

Hispanic Society of America, 156th St. and Broadway. Paintings by old and modern Spanish masters.

D. G. Kelekian, 598 Madison Ave. Antique Oriental sculpture and pottery; Gothic sculpture.

Kennedy Galleries, 693 Fifth Ave. Old English prints.

Keppel Galleries, 16 East 57th St. Exhibition of modern etchings.

Kit Kat Club, 71 Seventh Ave. Paintings by members, to Oct. 20.

Kleinberger Galleries, 725 Fifth Ave. Old Dutch and Italian masters.

Kleykamp Galleries, 3 East 54th St. Chinese paintings, sculpture, potteries and jade.

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Kraushaar Galleries, 680 Fifth Ave. European and American paintings; sculpture by Bourdelle and Lachaise.

John Levy Galleries, 559 Fifth Ave. European and American paintings.

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Salmagundi Club, 47 Fifth Ave. Summer exhibition, to October 15.

Schwartz Galleries, 517 Madison Ave. Old and modern etchings.

Scott and Fowles Galleries, 667 Fifth Ave. Eighteenth century English paintings and modern drawings and sculpture.

Wildenstein Galleries, 647 Fifth Ave. Eighteenth century French paintings and drawings.

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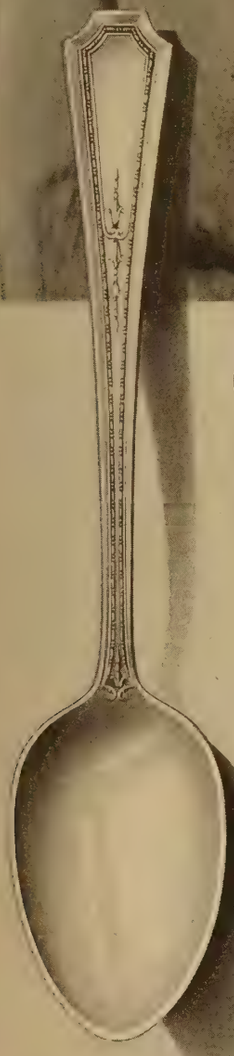


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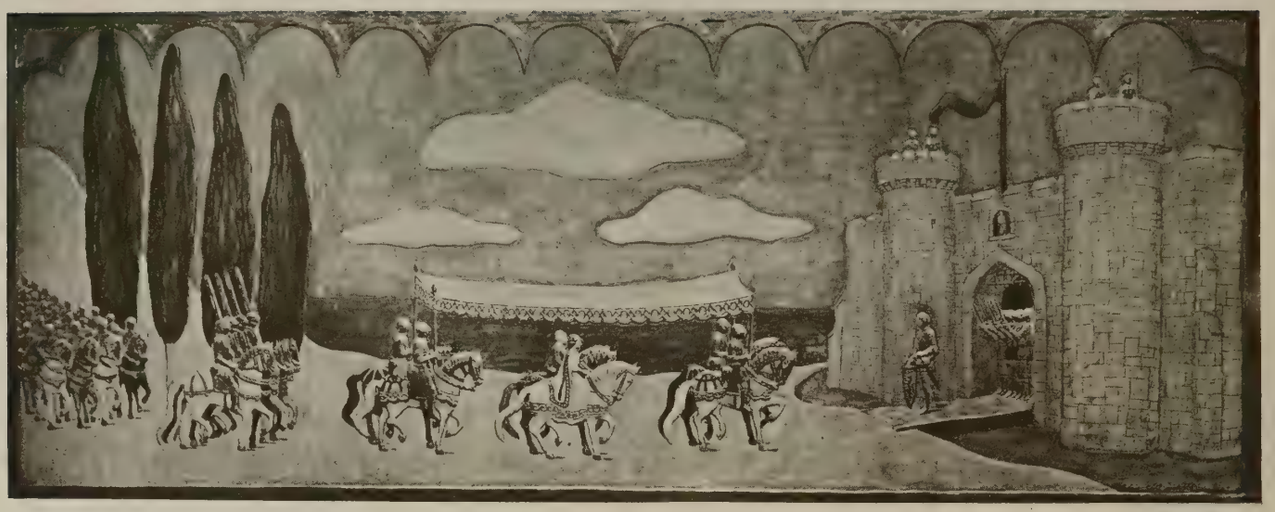
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OCTOBER
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The Cover, "Portrait of a Lady," is by J. J. Masquerier. Courtesy of the John Levy Galleries

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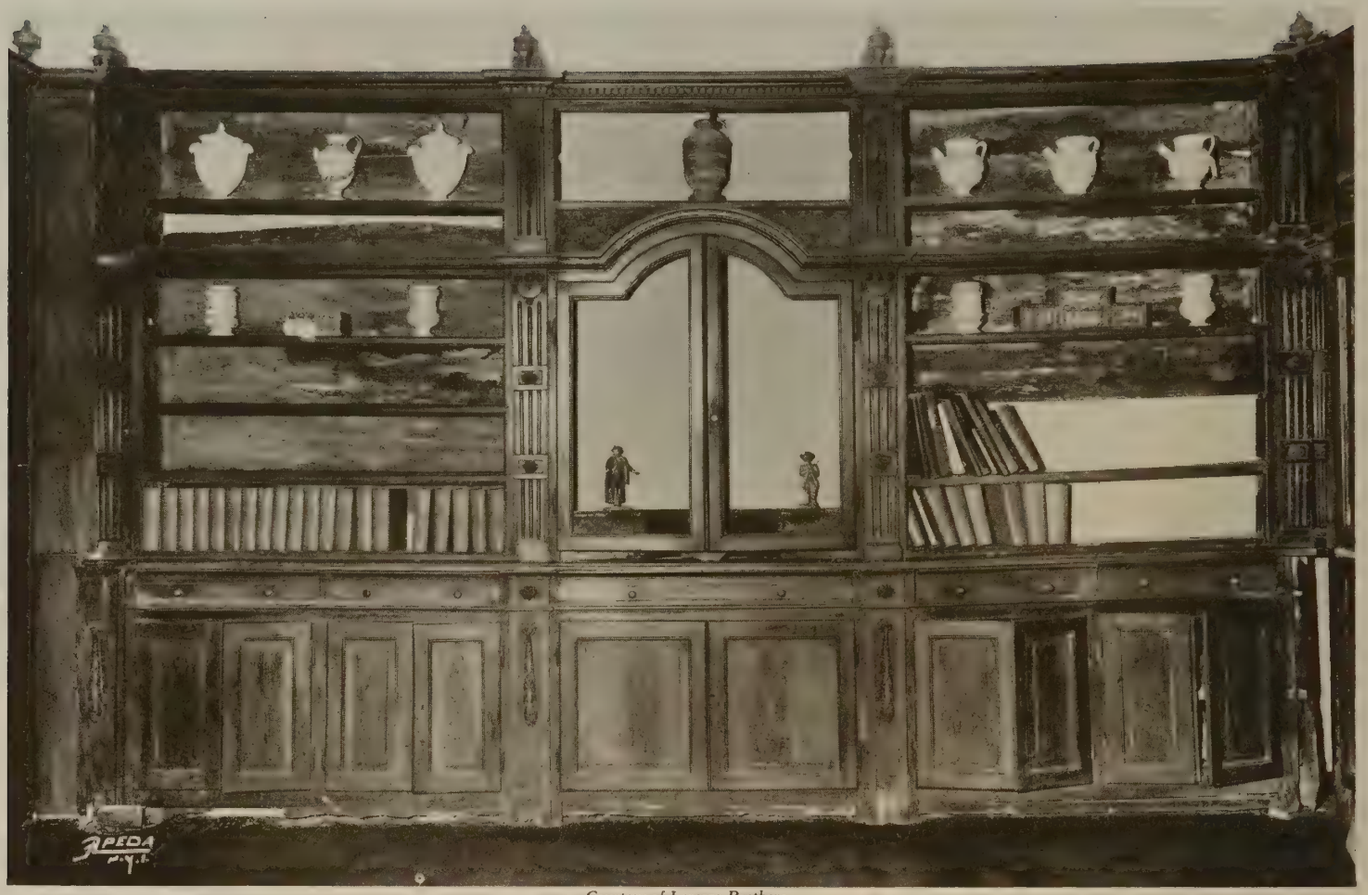
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WALNUT INTERIOR OF AN EARLY EIGHTEENTH CENTURY ITALIAN PHARMACY, PANELED AND CARVED WITH BEAUTIFUL CRAFTSMANSHIP

ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

IN the earliest periods of the world's history of which we have record, the "art" of pharmacy, like that of the perfumer, was practiced by a highly specialized class of the priesthood. Pharmacy is a term which in the original Greek form signified the use of any kind of drug, potion, or spell, including poison and witchcraft. Egyptian inscriptions indicate that the physician-priests dispensed their concoctions to the chanting of incantations and spells. In this connection it is interesting to recall the ancient astrological belief that plants and minerals were under the influence of the planets, as is shown in the old names of some of the metals and drugs—as for instance, lead for Saturn, copper for Venus, and iron for Mars. Also, certain flowers were supposed to represent particular planets, and this led to their use in disease for persons born under corresponding planetary influence. Even today physicians head their prescriptions with a sign that originally meant an invocation to Jupiter, but that now represents the word "recipe."

The establishments for dispensing medicine in the towns under Arab rule, such as Cordova, Toledo, and Seville, were early placed under severe restrictions by both Church and State. The Benedictine monks who, from their contact with Arabian physicians, were especially active in bringing the pharmacy into prominence, introduced it into Italy and other countries of Europe. In Italy the pharmacy developed into a medical center in each community and became a place of general importance and interest. To support this assertion the *Gallerie dell' Accademia* in Venice displays a beautiful painting by Pietro Longhi entitled *So Spegiale*, depicting a pharmacy of elaborate ornamentation in the center of which is a beautiful *grande dame* receiving treatment. Italians, with their unerring instinct to make all things beautiful, gave to utilitarian and public places a generous share of artistic consideration and a careful attention to the harmony of detail.



Courtesy of the Osterkamp-Mead Corporation

REPLICA OF THE ANCIENT BERLIN VENUS

The illustration portrays a one-fourth section of an early eighteenth century pharmacy of northern Italy. The wall directly opposite the one shown here has a door in the center, and the other two sides have windows. Secret drawers and hidden springs suggest the dark mysteries and devious ways of long ago. The wood is walnut mellowed by age and enhanced by paneling and carving of exceptional and exquisite detail. Modern imagination readily adapts this rare and charming interior to a library, gun room, or trophy room. It is imported and exhibited by Levezzo Brothers.



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IN the Munich Museum for Antique Small Sculpture is a most interesting and important collection of original small Greek bronzes. Representing excavations made all over the ancient world, this collection affords a rich field for the study of classical art. Replicas made in Munich from this and other famous collections of Europe and imported to this country by the Osterkamp - Mead Corporation enable us to have the real joy of possessing intrinsically beautiful reproductions of priceless works of art. Furthermore, their perfect adaptability to the need for suitable objects of moderate size in interior decoration often furnishes the solution to a perplexing problem. Neither photographs nor descriptions satisfactorily convey the beautiful color and fine quality of these figures, their acquisition for the permanent classical collections of the Metropolitan Museum of New York and similar institutions being one of the best indications of their high character. The very reasonable cost at which they are offered constitutes a genuine service in the domain of art, and has not precluded their purchase by serious collectors who are naturally prejudiced against the possession of anything but original works. The Osterkamp-Mead Corporation has assembled and has on exhibition the very best examples of these small figures, thereby creating in America a nucleus of classical bronzes without equal in the world. Here one can place an order for any antique or modern figure, and hence an individual or institution can acquire pieces always desired but heretofore practically unobtainable, except, perhaps, for a fortunate few.

Illustrated here is the Berlin Venus, the original bronze of which is in the Berlin Museum. In spite of the excessive corrosion of the metal it is still valued as one of the finest examples of bronze figures of Venus known to the art world. The right hand is raised, supposedly in the act of fastening a diadem in the head, and the left hand undoubtedly once held the inevitable mirror. As was so often the custom in ancient Greece, the eyes were inlaid with silver. The figure originated about four hundred and fifty B.C., and in some way found its way to the island of Tera, where it was discovered. In excavating, several replicas of this figure were found, done in terra cotta. As far as is known this island was not given to the worship of this particular goddess, and therefore the presumption is that the citizen who came into possession of the original had it reproduced in terra cotta for others, merely for the sake of its rare beauty. This figure has been persistently attributed to Praxiteles, but there is not sufficient data to substantiate the idea. The loveliness and grace of the perfectly proportioned lines, the color, and even the blemishes that time has given the original, are all faithfully reproduced in the replica exhibited by the Osterkamp-Mead Corporation. This achievement represents years of experimental effort, and attests the inherent understanding and loving patience of old world craftsmen.



Courtesy of Charles Woolsey Lyon

COLONIAL MIRROR WHICH ONCE BELONGED TO NOAH WEBSTER

THE idea that this country is devoid of artistic traditions is quickly dispelled by an examination of early American furniture. For about a century and a half the Colonists made furniture which in refinement, beauty of design, and adaptability, gave evidence of a vital and progressive art. Nor did it suffer by comparison with contemporary achievements of the old world. The derived character of colonial cabinetwork in no wise detracts from its inherent individuality and merit, but on the other hand emphasizes an interesting development based upon inherited and accepted standards. The arts of a country spring from the common life and thought of the people, and truly indicate its cultural unfolding.

In all ages mirrors have played a constructive part in the art history of nations, reflecting literally and figuratively the artistic growth of a people. Excavations in Mesopotamia unearthed small metal hand mirrors whose polished surfaces held the transient charms of the ladies of Kish and the tombs of Egypt yield mute evidence of their eternal importance. And so on down through the centuries each country contributes interpretations of this alluring accessory of advancing civilization. It was not until the early sixteenth century that glass was used for mirrors, and it was about that time that Venetian workmen received state protection



Courtesy of B. Altman and Company

COPY OF A DESK FROM THE LIBRARY OF OLD CARLTON HOUSE

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for the manufacture of glass. In England the first looking-glass plates for mirrors were made in 1673 at Lambeth, and henceforth were in general use. American records show that about 1680 mirrors were esteemed far beyond most pieces of furniture. Perhaps because they somehow epitomized the lost luxury of the mother country. Therefore, local craftsmen devoted their time and talent to the making of beautiful frames, as a labor of love and joy. Some of the finest frames, of course, were imported, and served as models for the most expert workmen of young America. Incidentally, it is worth anyone's time to read the naïve advertisements of these craftsmen, who were also the brave adventurers who settled Manhattan.

The earliest frames mentioned in American inventories were of ebony, and a little later came olive and walnut wood, often embellished with marquetry. Elaborately carved frames were, of course, exceedingly rare at that time, and hence the mirror portrayed here is an important example of the era, unique in size and execution. It once belonged to Noah Webster, and was recently purchased from one of his descendants near Middletown, Connecticut, by Charles Woolsey Lyon. It is of walnut veneered on white pine, which is typically American, and the carving and gilded ornamentation is exceptional in its intricate beauty. This mirror is an authentic American piece, designed and made in this country, though showing very strong English influence. Mr. Lyon, an eminent authority on antiques of the new world, declares it to be the finest of its kind that has ever come under his observation. The height is five feet, and the width two feet nine inches. It is exhibited by Charles Woolsey Lyon of New York City.



Courtesy of P. W. French and Company

EMPIRE LAMP OF BEAUTIFULLY COLORED MALACHITE

The illustration shows what is known as a "Carlton House Desk." Carlton House, the site of which is now occupied by Waterloo Palace, and whose famous columns form the façade of the National Gallery, was built in 1709 for Henry Boyle, Lord Carlton, and was bought in 1732 by the Prince of Wales. It was for many years the favored residence of Royalty, and it was here that the distinguished men and beautiful women of several illustrious decades gathered for scenes of unsurpassed brilliancy. Contemporary cabinet-makers lavished their genius, effort, and time upon the furniture for Carlton House, and, by royal permission, were occasionally allowed to copy Carlton House furniture for noble patrons. Presumably the desk portrayed here was thus created, as it is a replica of one from the library of Carlton House. It is of satinwood inlaid with ebony, has fifteen drawers, two cupboards, two concealed mail-slits, and four secret compartments, and its brass gallery and mounts are of intricate and beautiful workmanship. The desk is displayed by B. Altman and Company.

AFTER the French revolution there was wholesale destruction of the wonderful works of art which had cost such vast sums to collect. Nothing was to remain that would remind the people of departed kings and queens and thousands of priceless things were destroyed. Popular taste turned to ancient Rome and designs of martial grandeur. The lamp here illustrated is a typical product of the Empire, with its acanthus leaves and its winged head of a conqueror encircled by laurel wreaths of victory. It is one of four malachite candelabra from the collection of Prince Demidoff of Florence. They were acquired by the late Charles Yerkes, whose art collection until his death was one of the finest of this country, and now, transformed into majestic lamps, they are in the sophisticated collection of P. W. French and Company. Another excellent example of the Empire period is this hand-chiseled bronze table, with *vert de mer* marble top and amboyna wood base, reproduced in France by Mercier Frères from a table in Fontainebleau, and displayed in New York by that firm. Into Fontainebleau went the best furniture of the period, and permission to copy it is a rare privilege extended to very few, and those only of the best.

THE classification of furniture in England is on a different basis from that in France, as the rulers of England were not such patrons of art as the French kings. Flemish, Dutch, and French influences all helped to form the taste of the people of the British Empire. It was not until the early years of the reign of George II that Chippendale, Adam, Hepplewhite, and Sheraton established an acme of perfection and achievement which has never since been approached. French influence is marked throughout and its touch may be felt from the homes of royalty to humble cottages.



Courtesy of Mercier Frères

REPLICA OF TABLE IN FONTAINEBLEAU OF HAND-CHISELED BRONZE

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Courtesy of the Rheinhardt Galleries

MADONNA AND CHILD WITH LITTLE ST. JOHN

Francesco Zuburan (1598-1662) painted this charming group in the last decade of his life, since it is dated 1653. In composition and color it is more Italian than Spanish, the artist's nationality revealing itself through the very human and unidealized types of the woman and children

INTERNATIONAL
STUDIO

OCTOBER, 1926

GIOVANNI ANTONIO BOLTRAFFIO

BY GARDNER TEALL

A MILANESE PAINTER WHOSE FINEST WORKS SHOW THAT HE WAS MUCH MORE THAN A MERE IMITATOR OF LEONARDO DA VINCI, WHOSE PUPIL AND FRIEND HE WAS

STRANGE it seems that so little is known of the lives of Leonardo da Vinci's Milanese pupils, and that of one of the most gifted of them, Boltraffio, we should have no contemporary record aside from the paintings, except three brief memoranda, twenty-nine words in all, which have come down to us in the hand of Leonardo himself. The first, written during Leonardo's first long sojourn in Milan (1481-1499), is a note found entered on a page of the Leonardo manuscript in the Royal Library, Windsor, of Leonardo's engaging Boltraffio to work on a picture: "Riccordo; veni tonio [Antonio] del beltraffio effalli trare una pittura." The use of the name "Antonio," instead of the more familiar "Giovanni," and the spelling of the surname suggest that this note was written before Leonardo and Boltraffio had become intimate.



Courtesy of the Brera Gallery, Milan

PORTRAIT OF THE POET, GIROLAMO CASIO, BY BOLTRAFFIO

The second of Leonardo's memoranda on Boltraffio consists of three words, written in 1507: "tornio del Boltraffio," while the third, written in 1513 reads: "Parti da Milano per Roma addi 24 Settembre con Giovan, Francesco de Melzi, Salaj, e il Fanfoia." (I set out from Milan for Rome on the 24th of September with Giovan [Giovanni Antonio Boltraffio] Francesco Melzi, Salaj [Andrea Salai, called Salaino] and il Fanfoia.)

After Boltraffio's death his friends erected a marble epigraph to his memory in the Church of San Paolo in Compito. When this church was demolished the memorial was removed to the Museo Archæologica in the Castello at Milan. From this we learn the date of his birth, 1467, that he was of noble Milanese parentage, lived in the Via San Paolo, dedicated himself to art through love of it and not as a means of livelihood, was a friend beloved of Leonardo and also that he died in the year 1516.



Courtesy of the Brera Gallery Milan

"MAN AND WOMAN PRAYING" WAS PROBABLY THE LOWER PART OF AN ALTARPIECE IN THE CHURCH OF THE MISERICORDIA, BOLOGNA. CAROTTI DATES IT AT THE END OF BOLTRAFFIO'S FIRST PERIOD

Vasari was only five years old when Boltraffio died; his famous *Lives of the Painters, Sculptors and Architects* was not written till some thirty-odd years later, published in 1550. Only one paragraph about Boltraffio does he include, this in his life of Leonardo: "A disciple of Leonardo's was Giovanni Antonio Boltraffio of Milan, a person of great skill and understanding who, in the year 1500, painted with much diligence for the Church of the Misericordia, outside Bologna, a panel in oils portraying Our Lady with the Child in her arms, Saint John the Baptist, Saint Sebastien, nude, and the patron who caused it to be painted, pictured from life, kneeling; a truly beautiful work on which he wrote his name, calling himself a disciple of Leonardo. He has produced



Courtesy of the John G. Johnson collection

THIS "PORTRAIT BUST OF A YOUTH" WAS PAINTED BY BOLTRAFFIO PROBABLY BETWEEN 1505 AND 1510 AND IN IT MAY BE OBSERVED A MORE PERSONAL STYLE WHICH DISTINGUISHES HIS PORTRAITS MADE AFTER 1500

other works, both at Milan and elsewhere, but it must be enough here to have named this which is the best." Enough? What would we not give to have had some fuller account of this "person of great skill and understanding!"

In all probability Boltraffio entered upon his art studies by the time he was eighteen, or in the early years of Leonardo's first Milanese sojourn. I am inclined to think Boltraffio may have taken up painting before his meeting with Leonardo. Leonardo reached Milan in 1481 when he set about modeling his great monument to Francesco Sforza (destroyed by the French eighteen years later), and worked at this and the painting of the *Last Supper* alternately. It was not long before he came

to number in the circle of his acquaintances many Milanese of noble families and perhaps his friendship with Boltraffio was formed before 1485. Leonardo was then thirty-three and Boltraffio a youth of eighteen. Milan was then entering the zenith of its art reputation.

It has been suggested that Boltraffio studied under Vincenzo Foppa, founder of the Milanese school, but his work does not seem to bear the impress of such training. Whether or not Leonardo was his first master, it seems certain that he could not have been studying long before entering Leonardo's circle. We must, of course, immediately admit the Leonardesque character of much of Boltraffio's work, and in doing so we may care to remember that even Leonardo himself seems to have been influenced slightly by painters of the Milanese school on his first coming to Milan, an influence beyond which his own soaring genius soon carried him. There was no such personal strength in Boltraffio, at least in the youthful Boltraffio, but then he wished to write himself "disciple of Leonardo."



Courtesy of the Museum of Fine Arts, Budapest

THIS "MADONNA AND CHILD" WAS PERHAPS PAINTED IN 1514

Upon what ultimately Boltraffio might have achieved had he not come under Leonardo's influence it is idle to speculate. But had no other works by him come down to us than his *Man and Woman Praying* and the *Portrait of Girolamo Casio* in the Brera Gallery at Milan, *The Madonna of the Family* in the Louvre (both of which paintings have donor figures that are essentially Lombardic in character), the *Santa Barbara* in Berlin and the *Madonna and Child* in the National Gallery, London, we could not deny to Boltraffio a genius of his own.

Berenson credits Boltraffio with some forty-one paintings; Carotti gives him forty and adds ten drawings including the two pastels in color in the Ambrosiana, the *Portrait Bust of a Young Man* and the *Portrait Bust of a Lady*. If to a list compiled from the works mentioned by these two critics we add more recently discovered works, other reasonable attributions and suggested inclusions, the number would be brought up to very near a hundred. Assuming that Boltraffio began his serious studies with Leonardo, his works may be divided into two groups: the first containing those in the style of Leonardo; the second containing those much more personal in style.

In the first group we have among a number of others the *Madonna and Child*, now called *The Virgin With the Book* (which passed from the Crespi and Chiesa collections to Ercole Canessa of New York at the Chiesa sale, American Art Galleries, in 1925); the *Madonna and Child*, another version of the above, in the Loeser collection, Florence; *Portrait of Lodovico Sforza*, Trivulzio collection, Milan; *The Virgin and Child*, Poldi-Pezzoli Museum, Milan; the *Narcissus* in the National Gallery, London; an inferior replica of the above in the Uffizi, Florence; the *Drawing of Head of a Youth with Garland of Oak Leaves* in the Louvre, Paris (there attributed to Leonardo, but apparently the preliminary sketch for the Frizzoni collection *Saint Sebastien*); the *Salvator Mundi* in the Galleria Morelli, Accademia Carrara at Bergamo; some four or more other paintings of this same subject, and *Man and Woman Praying*, Brera Gallery, Milan, which may have been part of an altarpiece for the Church of the Misericordia in Bologna.

From the year 1500 onward (the year Boltraffio is believed to have started with Leonardo for Rome), a more personal style is observable in his art. He was then in his thirty-third year. Among the works of this period



Courtesy of the Poldi-Pezzoli Museum, Milan

AS WAS CUSTOMARY WITH MOST PAINTERS OF HIS TIME, MARY AND HER SON WAS A FAVORITE SUBJECT OF BOLTRAFFIO WHO HAS LEFT FOURTEEN OF SUCH WORKS, OF WHICH THIS "VIRGIN AND CHILD" IS A LOVELY EXAMPLE

have been placed: *The Madonna of the Casio Family*, Louvre; *Portrait of a Youth* (perhaps of the Casio family), collection of the Duke of Devonshire, Chatsworth; *Portrait of a Youth With Wreath*, collection of Lord Elgin, Dumferline; the *Madonna di Lodi*, painted in 1508, collection of Count Palffy, Pressburg; *Medallions of Female Saints*, perhaps painted between 1505 and 1506, frescoes in San Maurizio (Chiesa della Monastero Maggiore), Milan (if not from Boltraffio's own hand, at least

(*Continued on page 94*)

BRONZES FROM THE KELLER COLLECTION

BY HELEN COMSTOCK

THE RENAISSANCE SPIRIT IS PERFECTLY EXPRESSED IN THE RICHLY ORNAMENTAL SMALL BRONZES FROM FLORENCE, PADUA, MILAN AND VENICE

LIKE the Greek bronzes from which they were derived, the bronzes of the Renaissance were in demand by the collectors of their own day. They were made because the need for them pre-existed in the palaces of Florence; they were not a creation to which the interest of the artist made converts of the connoisseurs. The *scrittoria* of the palace which Cosimo de' Medici built in the fifteenth century was a setting for those antique bronzes and medals which had come so passionately to be desired, and the combination of an already broadly disseminated taste and this stamp of approval on their desirability as a feature of the interior helped to set the foundries of three cities going.

Small bronzes, copies of antiques large and small, were first made early in the fifteenth century in Florence, where the art was also to experience its brilliant conclusion in the work of the adopted Fleming, Gian Bologna, almost two centuries later, but the interval saw the brilliant Paduan school of Riccio and of the Venetian Sansovino. At first the antique statues were copied faithfully, but the artists of the Renaissance could not copy without letting their own inventiveness take a hand in the matter. It was not long before statuettes were companioned by a great variety of small objects in the Italian foundries, such as inkwells and objects for the writing-table, caskets, lamps, candelabra, door-knockers, mortars and andirons. Circular plaques in relief were also made for ornament.



INKWELL WITH THE FIGURE OF HOPE BY ALESSANDRO VITTORIA

There was an account of the art collections of Mr. Albert Keller of New York in the August number of this magazine in which only the briefest mention was made of his small and admirable collection of bronzes. This group contains important pieces of the Florentine, Paduan and Venetian schools. The most recent addition to the collection is a figure of Saturnus, who was the father of the Roman gods as Cronus was of the Greek; he is shown devouring his own child. This work is thought to be by Benvenuto Cellini; it has the vigor of a great master and the casting and chiseling further point to this particular sculptor-goldsmith. The mellow golden bronze surface of the metal ripples over the magnificent muscles in a manner which shows that one Florentine, at least, was able to apply the heroic formulas of Michelangelo without becoming a victim of mannerisms.

Cellini was born at a time when it was impossible to escape the influence of the mighty figure who both fulfilled by his own achievements the promise of Italian art and, by setting an impossible example, destroyed the hope of further growth. Michelangelo was twenty-five years the senior of Cellini and although the former was in Rome at the time of Cellini's maturity his influence went back to the city of his birth. The final stage of the expression of the classic spirit was inevitable without Michelangelo, and it is perhaps exaggerating to say that it was the power of a single man who produced the overstatements of the



THE FIGURE OF CHRIST AND ONE OF THE TWO ANGELS BY GIAN BOLOGNA, THE FLEMING WHO CARRIED THE ART OF THE BRONZE STATUETTE TO ITS BRILLIANT TERMINATION IN FLORENCE IN THE MID-SIXTEENTH CENTURY

Bandinellis in sculpture and the Volterras in painting. Cellini sensed the danger and exclaimed against Bandinelli although his own *Perseus* is not altogether immune from the faults he described. A statuette after the *Perseus* by his own hand is in the Bargello, as well as a model in wax, and one of his almost equally famous *Ganymede*. A famous inkstand, whose crowning group furnished suggestions for other small figures, passed from the Palazzo Borghese into the collection of Baron Alphonse de Rothschild and a *Minerva* belonged in Mr. John P. Heseltine's collection, one of the most famous in London, which four years ago was acquired by Mr. Alfred Spero.

Another piece of unusual distinction is an inkstand, crowned with the figure of Hope, by Alessandro Vittoria, which comes from the collection of Sir Otto Beit in London. While in his possession it was for some time loaned to the Victoria and Albert Museum. It is illustrated in Dr. Bode's *Italian Bronze Statuettes of the Renaissance*. Vittoria was chief of the followers of Jacopo Sansovino in Venice. He was born in Trent in 1525 but studied in Venice. During the time that Venice entirely freed herself of Paduan domination in the matter of bronze casting Vittoria, like his even more prolific master, supplied a great variety of small bronze objects to Venetian patrons. His teacher, Jacopo Tatti (called Sansovino from his master, Andrea of that name), brought the style of the High Renaissance to Venetian sculptors.

The message of Michelangelo went forth from Rome by means of Jacopo, who was driven to the city of the Adriatic by the sack of Rome in 1527. So strongly did he impress his individuality upon the artists of Venice that their work all has a family resemblance and the creations of his pupils frequently bear their master's name in various modern collections. During his earlier period Vittoria showed himself the possessor of combined good taste and a richness of invention. Dr. Bode assigns these qualities to several of his pieces, such as a *Mercury* in the collection of Mrs. J. E. Taylor of London, the inkwell now belonging to Mr. Keller and two sets of the andirons that went into the collection of Mr. J. Pierpont Morgan. One set of these is crowned by a pair of statues of Venus and a second has Minerva and

Demeter; there is a striking similarity between the goddess who holds the horn of plenty and the figure of Hope on the inkwell.



INKWELL BY ANTONIO LOMBARDI, VENETIAN, ABOUT 1500-1510

The three-cornered inkwell which is reproduced is thought by Dr. Bode, who has written this opinion to Mr. Keller, to be the work of Antonio Lombardi, about 1500 to 1510. He calls attention to the fact that the ink bottle proper has been replaced with a flat bowl for writing sand. Antonio Lombardi was one of two sons of Pietro Lombardi, architect and sculptor. Pietro's work in Venice is a tribute to the Paduan style of Bellano, who in turn was one of the pupils of Donatello when that brilliant Florentine was called to Padua to make the High Altar for the Church of San Antonio and the statue of Gattamelata. Antonio and his brother Tullio did much of the sculptural ornament for their father. With Leopardi they were commissioned to do the decoration for the Chapel of Zeno in Saint Mark's.

Antonio was the greater artist, for Tullio was a victim of sentimentality. Antonio fortunately had the ability to combine strength and grace. His relief of the Apostles in the *Ascension of the Virgin* in the Doge's Palace has an exquisiteness of rhythm and crispness in the draperies that does not deflect from the strength and individuality of the figures. The same quality is in the delightfully delicate and yet vigorous line of the leaf design of the inkstand.

Another inkstand is of a casket shape. This, writes Dr. Bode, although "attributed to Caradosso, is in my opinion more probably by Bramante, a work of his earlier period in Milan, when he was still under the influence of Padua." Bramante was in Milan in his youth, where he had gone from his birthplace at Castello Durante in order to study the Duomo. He could at



CARADOSSO HAS GENERALLY BEEN GIVEN CREDIT FOR THIS BRONZE BUT DR. BODE IS INCLINED TO THE BELIEF THAT IT IS NOT THE WORK OF THAT MILANESE SCULPTOR BUT OF BRAMANTE, WHO VISITED MILAN IN EARLY YEARS

this time have come under the influence of Caradosso, although the latter was slightly his junior. Caradosso made a terra-cotta frieze in the sacristy of San Satiro built by Bramante. It is interesting to find, although it is no doubt sheer coincidence, that this frieze contains heads set in medallions somewhat similar to the heads on the sides and top of this inkstand.

Mr. Keller's collection possesses three fine works of the late sixteenth century in the figures of Christ and two angels by Gian Bologna. Although a Fleming by birth this artist belongs to Florence through his art. The native Italians had lost by the mid-sixteenth century the ability to design any other than the massive forms toward which Michelangelo had directed them and it took a foreigner to seize what was left of their old tradition and combine it with enough of the new ideas to win for himself a preeminent place among them and at the court of the Medici. Gian Bologna was born at Douai in 1524, studied in the Netherlands and came to Florence in 1556. He also studied in Rome two years under Michelangelo but he seems to have been able to select what he wished from his master's style. He preserves the tradition of the older sculptors and the source of his style goes back to Ghiberti and to Donatello even while the bloom of his art is the expansive and eloquent manner that was bound to develop after two centuries of absorption with plastic art. The larger statues, such as the well known *Mercury*, which he reproduced in statuettes, have helped in identifying works from him or his shop, and this means, together with Baldinucci's list and the catalogue of Cardinal Richelieu (who tried to collect as many as possible of his bronzes) have established a variety of subjects as his. Among these are a series of the *Labors of Hercules*, a seated *Architecture*, small copies of the *Victory of Virtue Over Vice* in the Bargello, an *Infant Christ Blessing* and *Christ at the Column*. Dr. Bode, who has seen this group, writes that replicas of the figures in the possession of Mr. Keller are unknown to him.



SATURNUS DEVOURING HIS CHILD MAY BE THE WORK OF CELLINI

The Paduan style in bronze work is represented in this collection by a plaque which was intended to be inserted in a pilaster of marble or perhaps in a piece of furniture. It is about ten inches across and has a design in relief of two feminine figures one of whom suggests Tullio Lombardi to Dr Bode. Lombardi, although a Venetian, was very close to the Paduan school. A plaque of this same subject but without the background of a beautifully perfect interior is in the Berlin Museum and is there assigned to the school of Riccio. Riccio was the bright ornament of the Paduan school during the latter part of the fifteenth century and it is to him, as to Sansovino in Venice, that collectors like best to assign their earlier bronzes. His shop was extremely productive of all kinds of utensils and small figures, and seventy are known to be from him or his assistants. His larger works are not impressive, except the Paschal candlestick in the Church of San Antonio in Padua, but even here the enormous amount of detail which he has introduced into the remarkable reliefs brings the elements of it down to the small size in which he worked best. The minute and perfect finish of Mr. Keller's plaque is in the best tradition of his style.

Another object belonging to Mr. Keller is half-Italian, half-Oriental, and is the direct result of the far-reaching trade of Venice. This is a Persian silver bowl which was taken to Italy during the sixteenth century.



Courtesy of the Metropolitan Museum of Art

NATIVITY OF OUR LORD, BY BERNARDINO FUNGAI

Between the thirteenth and the beginning of the sixteenth century, Sienese art passed by slow degrees from the austere tradition of the Byzantine to the human loveliness represented by Fungai, who is among the few conspicuous Sienese painters at the close of the fifteenth century. Up to the last quarter of that century the spirit of the Renaissance left the Sienese school untouched. But with Francesco di Giorgio (born in 1439) and his younger contemporary, Fungai, the influence of Florence began to make its impress on the Sienese. And it is that we see in looking at the figures and the landscape which are portrayed for us in this Nativity



All photographs courtesy of Mr. Clarence H. Mackay

THE "RETURN OF VASCO DA GAMA" IS ONE OF THREE "CONQUEST OF THE INDIES" TAPESTRIES. THEY WERE DESIGNED BY LAVALLÉE-POUSSIN AND MADE AT BEAUVAIS IN THE LAST QUARTER OF THE EIGHTEENTH CENTURY

MR. MACKAY'S GOBELIN-BEAUVAIS TAPESTRIES

BY GEORGE LELAND HUNTER

IN HIS TAPESTRY COLLECTION MR. CLARENCE H. MACKAY POSSESSES FIVE GOBELINS OF THE FAMOUS "DON QUIXOTE" SERIES AND TWO SETS OF THE BEAUVAIS WEAVES

BETWEEN Gothic tapestries and Gobelins there is a world of difference. The former were made at Paris and Arras and Tournai and Brussels in the fourteenth and fifteenth centuries; the more important of the latter, at Paris in the seventeenth and eighteenth centuries. The Gobelins of the nineteenth century are inferior. Modern American collectors are right in preferring Gothics to Gobelins. The weave of Gothic tapestries is more skillfully adapted to monumental expression, and Gothic tapestry designs are better suited to tapestry technique.

But Gobelins are by no means to be despised. They are a faithful interpretation of the great art periods of Louis XIV and Louis XV and supplement tapestry technique with paint technique marvelously, developing tapestry technique to secure effects originated on the easel. If Gobelin cartoons had been as well adapted as Gothic cartoons for the use of tapestry weavers, Gobelin tapestries might now be preferred to Gothics. The inferiority of Gobelin tapestries is due not to inferior skill on the part of the weavers, but to the fact that they were compelled to vie with painting in its own peculiar territory.

The greatest series of tapestries originated at the Gobelins in the eighteenth century was designed by Charles Coypel to illustrate scenes from Cervantes' *Don Quixote*. There are twenty-eight in all, which were woven never as a complete set, but in groups at the choice of the King, or of the person who was to receive them. The director of the Gobelins, under date of October 22, 1752, wrote: "One advantage of this series of hangings is that it can be separated into as many or as few pieces as desired, and is consequently more convenient for the King to present to Princes or Ambassadors."

Of the *Don Quixote* series Mr. Mackay has five, four of which were acquired from the Gobelins in 1763 by Madame Véron, and were afterwards in the collections of the Marquis of Hertford and of the Baron de Gunzbourg. All five were woven on high warp looms, and bear inscriptions telling the story. The *Cowardice of Sancho at the Hunt* is signed "Audran, 1760." *Don*



THE MEDALLION PICTURE FROM THE "ENTRANCE OF SANCHO INTO THE ISLAND OF BARATARIA," WHICH IS ONE OF THE MOST CHARMING OF THE "DON QUIXOTE" GOBELIN TAPESTRIES, OF WHICH THERE ARE FIVE IN THE MACKAY COLLECTION

Quixote Knighted by the Innkeeper is signed "Cozette, 1764." The *Entrance of Sancho into the Island of Barataria* is signed "Cozette, 1764." The *Counterfeit Princess of Micomicon* is without signature. *Don Quixote at the Ball* is signed "Cozette, 1778."

While the tapestries get their names from the medallion pictures of Coypel, the elaborate woven frames with mat (*alentours*) occupy much more space and are decoratively much more important. There were several different *alentours*, some like Mr. Mackay's with golden-yellow mosaic ground, one with crimson-damassé floral ground originated in 1760 for Neilson's low warp looms, but employed also on the high warp looms of Audran and Cozette. The peacock, dogs, monkeys, and sheep were designed by the famous animal painter, Desportes. The flowers were by Louis Tessier who has never been surpassed for work of this kind. The mat part of the *alentour* is a two-tone golden mosaic adorned with rich festoons of flowers. Inside and outside the mat, woven gilt frames. In the corners of the outer frame, the monogram of the King Louis XV. Perched on the top of the inner frame, a splendid peacock. Below the inner frame, a gladiator in a lunette held by a lion mask. On both sides of the lunette, flowers and flags, books and armor, dogs and sheep.

In a Gothic tapestry the composition would have been entirely different. The picture would have occupied the whole of the panel, with single narrow floral border, or with no border at all. Flowers and animals and personages would have been mingled together throughout, instead of being set apart as here. The picture would have had little depth but much greater apparent height, owing to the omission of most of the sky and to the perpendicular position of the figures, and to the accentuation of vertical lines. Here by comparison the vertical lines are broken, and the horizontal lines and the curves are accentuated. The picture instead of being one group would have been made up of four or five groups, separated by columns and arches as in Mr. Mackay's *Daniel and Bathsheba*, or running into each



A TEXTURE DETAIL FROM THE "ENTRANCE OF SANCHO INTO THE ISLAND OF BARATARIA." BRILLIANTLY HAVE THE WEAVERS MANIPULATED THREADS TO APPROXIMATE PAINT TECHNIQUE. RESOLUTELY THEY HAVE INTRODUCED THE OPEN SLITS THAT GIVE LACINESS TO COLLARS AND CUFFS, VOLUME TO HAIR AND PUFFED SLEEVES, AND STRENGTH TO OUTLINES. WITH RARE SKILL SLITS HAVE BEEN EMPLOYED TO MODEL FACES AND HANDS AND NECKLACE. HATCHINGS ARE EMPLOYED BUT THE RIBS ARE ROUNDER AND CLOSER TOGETHER THAN IN THE GOTHIC TAPESTRIES



"FEAST OF PAN" IS ONE OF SIX ITALIAN GROTESQUE TAPESTRIES WHICH WAS DESIGNED BY BÉRAIN AND MADE AT BEAUVAIS IN THE LAST QUARTER OF THE SEVENTEENTH CENTURY AND SIGNED BY THE PROPRIETOR, BÉHAGLE

other in apparent confusion as in the battle scenes of the famous Gothic *Trojan War* series, or the Metropolitan Museum's *Capture of Jerusalem*.

While Coypel created the scenario and is nominally author as well as designer of the *Don Quixote* tapestries, he leaned so heavily on Cervantes, whose descriptions he followed closely, that one is almost tempted to give Cervantes the credit that in Gothic tapestries went to the author (See my articles in International Studio for August and September on Mr. Mackay's Gothic Tapestries). The fidelity with which Coypel preserves the satire and humor of Cervantes is admirable.

The *Entrance of Sancho into the Island of Barataria* is one of the most charming of the series. Obviously Sancho is thrilled by his new dignity and convinced that his mock glory is a real glory.

The method of presentation is characteristically Louis XV. The contrast with Gothic, though less pro-



DETAIL FROM "FEAST OF PAN." THE DESIGN, INSPIRED BY THE ITALIAN GROTESQUES OF RAPHAEL AND OF ANCIENT ROME, ARE ORIGINAL CREATIONS IN THE STYLE OF LOUIS XIV WOVEN IN THE STRONG DARK REDS AND BLUES OF THAT PERIOD

nounced than in tapestries of the seventeenth century, is nevertheless fundamental. The composition is strangely centralized around the form of Sancho. The lines of costumes are broken almost fussily, and curves abound. Light and shade model, and set solidly forth, faces and bodies in a manner that reveals the technical accomplishment of seventeenth century painters, made human and naturalistic by painters of the eighteenth century.

Brilliantly have the weavers manipulated threads to approximate paint technique. While losing the strength inherent in Gothic texture, they have retained the lack of glare and false shadow which is characteristic of tapestries as contrasted with paintings. Resolutely have they introduced the open slits that give laciness to collars and cuffs, volume to hair and puffed sleeves, and strength to outlines. With rare skill slits have been employed to model faces and hands and necklace. Delicately but definitely hatchings add their part to the modeling of flesh and fabric. But the long hatchings that make Gothic draperies so extraordinary are missing.

During the seventeenth century supremacy in tapestry weaving passed from the Netherlands to France, from Brussels to the Gobelins at Paris, and to Beauvais. This was due to the initiative of Henri IV who encouraged two Flemish tapestry manufacturers, Marc de Comans of Brussels, and Frans van der Planken of Oudenarde, to establish a tapestry factory at the Gobelins in 1601. In 1664, when preparations were made to take over the Gobelins factory as a State institution, to make tapestries primarily for the King and his friends, a factory was established at Beauvais, under royal protection and with financial aid from the state, but privately owned and managed, to make tapestries for the general public. In the second quarter of the eighteenth century, the tapestry cartoons painted by François Boucher enabled the Beauvais factory to surpass the Gobelins.

Mr. Mackay's collection contains two sets of Beauvais tapestries: the six Italian Grotesques designed by Bérain and made in the last quarter of the seventeenth century under the proprietorship of Béhagle who signed the tapestries, and the three *Conquest of the Indies* tapestries designed by Lavallée-Poussin, and



THE SCENE OF THE "COWARDICE OF SANCHO AT THE HUNT" IS A FOREST. DON QUIXOTE SUSTAINS THE ONSET OF A HUGE WILD BOAR. IN THE MEANTIME THE TERRIFIED SANCHO CLIMBS A TREE. THIS GOBELIN IS SIGNED "AUDRAN 1760"

made in the last quarter of the eighteenth century under the proprietorship of De Menou who signed them. Both the Gobelin and the Beauvais factories were successful attempts to transplant the Flemish tapestry industry from the Netherlands to France.

Béhagle was ambitious. He employed Bérain and other prominent painters to originate important sets of tapestries with personages. The most noteworthy examples in America of Béhagle's work after Bérain's designs are the six owned by Mr. Mackay. The seventh of the original set of eight is now in the Victoria and Albert Museum, presented by Mrs. John W. Mackay in 1909. Six of a similar set, but with different border and two subjects different, are at the Museum in Aix-en-Provençe. Two of the set with wider borders are illustrated in Badin's book on the Beauvais factory (see the pictures which are opposite pages twelve and sixteen).

The subjects of Mr. Mackay's six Bérain Italian Grotesques are: *Feast of Pan*, *Music*, *Dancing Piper*, *Elephant*, *Slack Rope*, *Feast of Bacchus*. The designs, while inspired by the Italian Grotesques of Raphael and old Rome, are original creations in the style of Louis XIV and are very different from Gothic tapestries. Here we have classic architecture and draperies instead of Gothic, and plain instead of patterned ground. Here we have wide borders and dark colors instead of narrow borders or none, and instead of brilliant colors. Here the horizontal lines are long and strongly developed.

The discovery of an eastern route around the Cape of Good Hope to the East Indies by Vasco Da Gama is pictured in Mr. Mackay's three *Conquest of the Indies* tapestries, one of which is shown on page thirty-one.



Courtesy of the Rheinhardt Galleries

PORTRAIT OF A LADY, BY ANTHONY VAN DYCK

Representing what Dr. Wilhelm Bode calls "his last English manner," this likeness has been identified as that of a Miss Mary Howard, a typical court beauty of Van Dyck's day in England. Dr. Bode, in a note on this canvas, especially admires the head and hands which, he says, "are very delicately drawn and painted, evidently executed by his own hand." The color scheme is singularly lovely, even for Van Dyck and is impressive through its quiet splendor. The canvas is forty-two and one-half inches high and thirty-three and one-half inches wide

THE WALKER COLLECTION OF SILVER CREAMERS

BY MR. AND MRS. G. GLEN GOULD

THE ELABORATION AND ELONGATION OF THE CREAM PITCHER FROM ITS EARLY FORM IS SEEN IN THE COLLECTION OF MR. AND MRS. GUY MORRISON WALKER

THE silver cream-pitcher does not limit its appearance to the tea tray although it made its first bow on this aristocratic platform. Looking backward to that happy circumstance, we find ourselves in London in the eighteenth century, the period of "the fine gentleman," as many a historian terms it.



Courtesy of Mr. and Mrs. Guy Morrison Walker

AN EXAMPLE OF THE WORK OF PAUL LAMERIE

The delightful diarists, Evelyn and Pepys, both recorded their first cups of tea as events worthy of report. In those first days of tea drinking, it was taken clear, "unspoiled" as the Chinese think it, by either cream or sugar. Who first experimented by putting cream into tea is as unchronicled as who first put ice-cream into soda-water, but the widespread results of both adventures have at least justified the innovators. The green pastures of England and Ireland had their own fruitage in a creamy abundance unknown to China, and a cream jug in the early eighteenth century was soon added to the increasingly popular tea tray which already boasted a fine silver teapot.

These jugs have as yet met with slight consideration at the hands of silver experts and writers, but never have we seen or heard of a collection more inspiring to further study than that of Mr. and Mrs. Guy Morrison Walker, the one hundred or more examples of which we have had the pleasure of turning leisurely in our hands for many hours. It is doubtful if there is another collection of three-legged creamers that can equal that of the Walkers.

There are writers who have traced, though all too briefly and often fragmentarily, the evolving shapes of silver creamers, but still have left the world unimpressed by the importance and beauty of these small trifles in comparison with more imposing examples of the silversmith's art. When we remember that it fell to Lamerie, doubtless the greatest of all silversmiths since the days of Cellini, to work on not a few of these little pieces, we look more intently and with an awakening interest upon a creamer bearing his mark or indeed the mark of any early London or American maker.

England is the land of the cream jug. We copied it in



THESE CAN-SHAPED CREAMERS DATE FROM 1796 TO 1810. THE FIRST ONE IS AN ARTISTIC PIECE BY JOHN EMES (1801). THE SECOND, DATED 1796, IS ONE OF THE EARLIEST CAN SHAPES. SMALL KNOBBED FEET DISTINGUISH THE FOURTH

America, and our Paul Revere has left us some really good examples, especially in his helmet shapes. We look in vain for silver creamers of the days of Queen Mary, with her newly acquired Chinese porcelain teacups, and her royal patronage of tea. The earliest date from the Queen Anne period (1702-1714), and they are so like other examples of the industrial arts of this period that you could describe what one ought to be like, even if you had never seen one—plain, yes, and low and smooth, with full round curves,—and so it is, "round bellied," the body is called, like an old mug. There is a short spout and no foot or stem, and if there is ornament it is usually gadrooning—that sort of architecturally elongated beadwork that shapes itself to any curved surface it decorates. Sometimes the creamer was six or eight sided, and we soon find it set up on a narrow base—a stem, or single-foot as it is called.



A CAN SHAPE CREAMER MADE BY STEPHEN ADAMS

These plain old creamers were cast in a mould, and are weighty for their size, though they are tiny enough. The smallest held scarcely more than one-eighth of a pint, though the oldest one we illustrate holds a little more. Cream was quite evidently a luxury and was used sparingly.

The shapes are what interest us especially, from an art point of view. The low stem of the early creamer, made in simple pitcher form, grew more elaborate and became much elongated. Then we find the jug set up on three feet, about 1740 to 1760. But the stem still continued in fashion and the Georgian type persisted from about 1750 to 1770. Now came the increasing use of the tea set of one pattern including the creamer, although jugs were still made separately and sets were more common after 1800 than in the fifty years before. The helmet shapes and the low squat can shape were prevalent at the close of the eighteenth century and very fashionable in the early nineteenth century.

In the process of this change of form and size came a further change in the silversmith's method of work. While the tiny early creamers were cast the silversmiths soon began to hammer them out of sheet metal, and we find them grown thinner and proportionally lighter in weight as they increase in size.

The individual charm which these little cream-pitchers often achieve is their special appeal. They are as individual as a Chinese rice bowl. Intimate though inconspicuous accessories of a nicely appointed table, their makers have managed to endow them with such individuality that they are as personal and distinct as one's friends. Some of course merely follow the fashion and are lost in the mass. Others vary just enough to be unique. Because the early ones never matched a set, and the later eighteenth century pieces somewhat rarely did so, each little creamer stood on its own merit, a thing complete in itself.

At first there was little individuality. Creamers were merely small-sized reproductions of larger pitchers. The so-called ewer and helmet shaped pitchers came to England in the time of the Italian Renaissance. These great silver ewers with their resplendent basins were used in Tudor days in lieu of finger-bowls after meals, that is in luxurious households. So we need not be surprised to find ewer and helmet shapes early appearing



A GROUP OF EWER AND HELMET SHAPES OF THE LATE EIGHTEENTH CENTURY. THE SECOND IS BY JOHN LANTIER; FOURTH, A GOLD-LINED CREAMER BY THOMAS HEMING; SIXTH, THE ONLY KNOWN PIERCED GLASS-LINED CREAMER



PEAR AND HELMET CREAMERS. THE THIRD IS DATED 1766; THE FOURTH ONE IS AN AMUSING IRISH ATTEMPT TO COPY THE PREVAILING ENGLISH CREAMER; THE SIXTH IS AN IRISH HELMET WITH PAW FEET AND LION'S MARKS

in the creamers. There are some very early "milk ewers," about 1720, shaped like a shell with the handle upheld by a dragon, and Paul Lamerie made some creamers which seem to have been inspired by these very early "milk ewers."

Following close on the Queen Anne style, came the vogue for the French mode of the days of the Regency, between the reigns of Louis XIV and Louis XV, and we find creamers with a family likeness so conspicuous that any one familiar with the furnishings of the Regency period will recognize them at a glance. These are of course the highly ornate Georgian pieces but not the later rococo types which were often overburdened with ornament. For the most part these Regency types were made during the reigns of George I and George II.

In the evolution of form in body, foot, handle and lip, first is a Queen Anne piece, the type which formed the basic pattern of those which followed. The round bellied body becomes elongated as you pass along the line; then is varied by a sharp bulge and narrow neck; gains the graceful pear shape of the early days of George III; succumbs to the classic influence of the Brothers Adam, is shaped like a Grecian vase, or ewer, and helmet, and varies it peculiarly in Irish silver; then plumps back squarely and squatly into the can which sets flat; and finally rounds itself into as fat a little bit of femininity in Queen Victoria's wedding present as her own plump little self.

Next inspect the line for spouts. See how these point, and elongate, and turn down, and slant up, and pinch sharply as in Lamerie's splendid masterpiece with the bullfrog spread of feet and body. The lips of English creamers do not drip. This is a special and welcome feature about them. The curve and cut of the lip enables you to cut off the stream the instant you turn it back. You never see a drop running down the sides of one of these old creamers, which is a fine tribute to the eighteenth century English silversmith who was his own designer.

The base is the next point for inspection. Right along the line from the little Queen Anne jug, the stem elongates and gains in grace. Then this stem is cut off and the creamer acquires three feet. It is very interesting to see the bottom dip in the body, peculiar to the pitcher set on the high stem, still retained in an early example on three feet made by Samuel Meriton. It looks as if the silversmith had kept his old pattern for the body and substituted feet instead of a single stem. It is quite possible that this example is the first one this silversmith made with three feet. There was a return of fashion to the stem or single foot, during the neo-classic revival of the Adam period and the classic pitchers and helmets are set on a single foot, with a rounded, oval or square base. The can shapes set flat on the table with an occasional interesting variant like the one with the small knobbed feet.

The handle gives the final flourish to any jug. Its evolution in form can be well traced in our little mustered platoon of eighteen, with the can shapes added. First a nice, full, rich typical Queen Anne curve with a tiny projecting thumb-piece on top to steady the hand conveniently in pouring. Next it takes on a small reverse curve at its base and decreases in size and splurge. Then it vaunts itself tremendously and with reversing curves at both top and bottom assumes that harp shape that adds style and gaiety to the



ONE OF QUEEN VICTORIA'S WEDDING PRESENTS, DATED 1840

charming Irish creamers. Notice how fine the handle on the Lamerie jug is; what character and confidence it shows. Sometimes the handle takes on added ornament in beading, reeding, gadrooning, a human head or bust, and other lavish forms. Sometimes it flattens horizontally and makes a very practical thumb-rest. Sometimes it is topped with a beautiful acanthus leaf finely worked.

Do not imagine that our mustered line exhausts the innumerable and charming variants in this rich collection, but it does illustrate the sequence in the development of form of the silver creamer. Mr. and Mrs. Walker, who have been many years in the making of their collection and are still adding to it when they come upon an example worth including, have based their selection entirely upon the beauty of form. This is not surprising, because Mr. Walker is also a devotee of Chinese porcelains, and the Chinese value above all, the beauty of form. It is a beauty which those who have been surfeited with the ornament of all periods and all nations most fully appreciate. Although the collection boasts many highly ornate pieces of all the different types, and a number of charming examples of that elaboration of ornament typical of the Louis XV period, so fashionable in eighteenth century England, it is in the examples of beautiful forms that the collection is superlative. And for sheer artistry and beauty could anything excell the classic helmet made in 1790 by Samuel Godbehere and Edward Wigan, silversmiths famous for their sauce boats and service pitchers. It is not set quite squarely on the base but shows that charm of irregularity which endears handicraft to us? It is narrow and very delicately formed. For splendid sturdiness could anything go ahead of the fine bullfrog piece by Lamerie? Could there be a more typical or finer example of a can shape than the Stephen Adams jug made in 1800? Mr. Walker bought the Stephen Adams creamer from a London pawnbroker. He fished it out of a box that the pawnbroker had bought at auction.

One interesting fact about the Irish helmet pitchers, two of which are illustrated, is the lion's mask used as a terminal for the foot that ends in a lion's paw. The feet of cream jugs are possibly the most interesting of their details—Dutch spade, web, hoof, paw, they repeat in miniature those forms which are found in the furniture of the various periods. One creamer illustrated has a scroll set up on a hoof. This creamer is an amusing Irish attempt to copy the prevailing English mode. The English also attempted to copy the Irish. Mr. Walker has one example by the famous maker Chesterton who specialized in freaks, but he considers it too freakish to show except as an example of something which ought not to have been done.



HELMET SHAPE BY SAMUEL GODBEHERE AND EDWARD WIGAN

Among the helmet shapes is a unique example of a pierced creamer lined with blue glass, made by Samuel Meriton. Mr. Walker believes this is the only pierced creamer known to have been made in this period. We are all familiar with the glass lined sugar bowls of fine pierced silver work, but this creamer is rare. Undoubtedly the helmet shaped creamers are the most interesting of all the types, but the can shapes are dear to the American heart and in fact they are ordinarily called Colonial here in America. Queen Victoria's wedding present is a can type and one of historical interest as well. If you look closely you may read the date of her wedding below the monogram VA for Victoria and Albert, above which are their two crowns. It is not every collector that can boast the possession of the wedding present of a queen, but it is one of the things that adds to the delight of collecting.

Mr. Walker contends that it was the developing trade with the American Colonies that made England rich as the increase in the number and size of the English silver creamers shows all through the eighteenth century. The creamers made in the last years of this century, about 1790 to 1800, held from four to ten times as much as the early ones. It was at the point of England's greatest prosperity through trade enrichment that its silverware reached the peak of achievement, while all the rest of Europe was poor and was using pewter instead of silver.

WILLIAM HOGARTH AND THE ENGLISH SCHOOL

BY FRANK E. WASHBURN FREUND

THIS ARTIST, WHO HAD IT IN HIM TO START THE WHOLE ENGLISH SCHOOL OF PAINTING, WAS DESTINED TO SERVE THE MIDDLE CLASSES OF HIS OWN AND OTHER COUNTRIES

TO some artists the Fates are kind. They let them be born when the time is ripe for them and their art, so that they can develop all their faculties and give of their best. Hogarth did not belong to their number. Had he been a child of the seventeenth century, a contemporary of Frans Hals, he would have rivaled that master of the spontaneous brush, as his marvellous *Shrimp Girl* in the London National Gallery fully proves. As a matter of fact, none of Hals' fishmonger paintings comes near this pictorial rendering of the vision of a fleeting moment in its really unique combination of firmness of suggested form with lightness and surety of touch. But, unfortunately, it stands alone, although a number of portraits, like that of Simon, Lord Lovat, show what Hogarth was able to do as a portrait painter.

However, Hogarth grew up in the eighteenth century and was nourished by it—if one may use this term where the nourishment was of such an adverse nature. So it is no wonder that this century's stamp is discernible in his work. But the worst was that it forced him into a field which, although it gave scope to one side of his nature, hindered him in making full use of his artistic talents. It was the moral didacticism of that century, with which it tried to cloak its own profligacy on the one hand and its utter lack of poetical and artistic feeling on the other, that took hold of Hogarth and made him devote his best time and thought to it, indeed a too heavy tribute to pay.

And Hogarth had it in him to start the whole English school of painting on a road which would have given it an uninterrupted development and unity. In a sense, it would have become more national and therefore more restricted but it would have been full of the vigor of the soil. Instead of that, Hogarth had to serve the lower middle classes of his and other countries and an entirely new school of painting grew up starting (on the shoulders of Van Dyck, as it were) with Reynolds, followed by the other well-known English painters. This took quite a different direction, although certain tendencies in it, especially a leaning towards nature in spite of all the grand manner, were indeed derived from the example Hogarth had set it. But, on the whole, it became the exponent and, in some cases even, only the plaything of the upper classes alone. And what might have been was not to be.

So Hogarth developed into the preceptor of the morals of his time, hailed heartily enough as such by the good burghers who quickly recognized the help his dramatic pictorial tales with their obviously moral labels at the end gave to the established order of things at a time when true religion had fled as well as art and poetry. And to this day, Hogarth has had to pay for taking the wrong turning, to express it somewhat melodramatically. With a few exceptions, notably in an article on him by John C. Van Dyke in the Century magazine of 1897, he is still considered more or less only as the narrator of moralities in a pictorial garb, and the most that is acceded to him is a scant reference to his "not inconsiderable sense of color."

Such a fine and discriminating critic as Théophile Gautier called Hogarth, in Temple Bar in 1862, "the English Giotto," meaning with this expression that Hogarth started a real English school of painting. But Hogarth can be called "the English Giotto" not only on account of that fact, which, moreover, is only true in a way, for he was more or less isolated as a painter, but also because, in a sense, he is a real primitive as Giotto was. Great and little foreign painters had come to England ever since Holbein had worked at the court of Henry VIII. Van Dyck had left followers, and his outward manner was taken up by others, although his best pupil, Peter Lely, was also a foreigner. Van Dyck's real influence, however, was still to come with Reynolds and Gainsborough. A painter of the class of Kneller could, of course, only drag down the artistic standard and life of the country, which was at its lowest ebb when Hogarth grew up.

So he had to find the way for himself. Around him he saw lip-service being given to the old masters by undiscriminating people. That made him furious, and he decided to take Nature as his only guide. He himself writes of this point: "Instead of burdening the memory with musty rules or tiring the eyes with copying dry and damaged pictures [when he did attend the "art academy" of Sir James Thornhill, his eyes were occupied by his master's comely daughter with whom he soon afterwards eloped!], I have ever found studying from nature the shortest and safest way of attaining knowledge in my art. . . . and I endeavored to habituate myself to the exercise of a sort of technical memory and by repeating in my own mind the parts of which objects are composed, I could by degrees combine and put them down with my pencil."

He was too impatient, however, to correct his work and check it up with the facts of nature, as he complains



Courtesy of the National Callery, London

A SELF-PORTRAIT BY WILLIAM HOGARTH. HAD HE BEEN A CHILD OF THE SEVENTEENTH CENTURY, A CONTEMPORARY OF FRANS HALS, HE WOULD HAVE RIVALED THAT DUTCH MASTER OF THE SPONTANEOUS BRUSH

himself. "Sometimes," he continues, "but too seldom, I took the life for correcting the parts I had not perfectly enough remembered." That is the reason why, although Hogarth was a fine draughtsman, there are mistakes to be found in his work. If he had developed a real style of his own, no such mistakes would have happened to him, but he, like many Northern Gothic artists, tried to be a faithful observer of nature, a realist, and deviations from nature, while they appear quaint to us in old paintings and give them the appearance of a distinct style, strike us in later works, such as those of a Hogarth, merely as weaknesses. Yet they are, fundamentally, one and the same thing, whether they appear in old or newer works. Now it is very significant that Hogarth got his inspiration exactly in the same way as those old Gothic masters, namely, from the stage.

A fascinating little book on this subject, by Alfred Rohde, which has just appeared, came into my hands by chance as I was preparing this article, and it started me on the track of the influence the stage of Hogarth's time must have exercised on him. What he, in the sentence just quoted, called studies from "nature" was really what he saw around him in the streets, in the ale houses (for he was fond of a glass brimful of the real stuff!) and in the theaters. And there can be no doubt that his visits to the latter gave him the idea, around 1730, to try with a series of pictures arranged as so many acts of a drama, when he found that his small "conversation pieces" did not draw the public any longer and his position as husband to a wife who had to be supported by his earnings made it imperative to him to have as regular an income as an artist was ever likely



"THE WEDDING OF STEPHEN BECKINGHAM AND MARY COX" INDICATES HOW MUCH HOGARTH OWED TO THE THEATER. THE WHOLE ARRANGEMENT AND GROUPING—ESPECIALLY THE TWO SPECTATORS ABOVE AND THE LITTLE COMPANY OF CUPIDS, SO DELIGHTFULLY HOVERING ON A DARK CLOUD ABOVE THE HAPPY PAIR AND EMPTYING A HORN OF PLENTY OVER THEM—SMACKS SOMEWHAT OF THE STAGE. IT IS A VERY FINE PAINTING, HOWEVER, AND, CONSIDERING THAT HOGARTH, THE SELF-TAUGHT ARTIST, WAS THEN ONLY AT THE BEGINNING OF HIS CAREER AS A PAINTER, IT MAKES US DOUBLY REGRET HIS FATE. FOR IT PUSHED HIM, FOR THE MOST PART, ON TO A PATH WHICH WAS OF IMMEDIATE INTEREST TO HIS CONTEMPORARIES



Courtesy of the National Gallery, London

NONE OF FRANS HALS' FISHMONGER PAINTINGS COMES NEAR THIS PICTORIAL RENDERING OF THE VISION OF A FLEETING MOMENT IN ITS REALLY UNIQUE COMBINATION OF FIRMNESS OF SUGGESTED FORM WITH SURETY OF TOUCH

to get before the rank of commercial artist was invented in our resourceful times.

Even these small "conversation pieces," in reality a first step towards the "moralities" of the years to come, as their characteristic title alone indicates, already owed no doubt much to the stage. They are in any case contemporaneous with several scenes from the famous *Beggar's Opera*, which Hogarth painted between 1728 and 29. *The Wedding of Stephen Beckingham and Mary Cox*, here illustrated, gives us a good idea of these pieces, although it is a far more important work. But it is of the same period (1729) and the whole arrangement and grouping—especially the two spectators above and the little company of cupids, so delightfully hovering on a dark cloud above the happy pair and emptying a horn of plenty over them—smacks somewhat of the stage.

It is a very fine painting, however, and, considering that Hogarth, the self-taught artist, was then only at the beginning of his career as a painter it makes us doubly regret his fate. For it pushed him, for the most part, on to a path which was of immediate interest to



Courtesy of the Johnson Collection, Philadelphia

A LATER PORTRAIT BY HOGARTH OF MRS. BUTLER, OLIVER GOLDSMITH'S LANDLADY AT ISLINGTON, SHOWING A DEVELOPMENT IN THE ARTIST'S BREADTH AND FREEDOM OF HANDLING NOT FOUND IN HIS EARLY FIGURES

his contemporaries, perhaps even helped them a bit to better their ways or keep them out of temptation (but for that were there not preachers galore of all kinds?), and provided Mr. and Mrs. Hogarth with the unfortunately necessary lucre to supply their daily wants (including a carriage and pair), but, incidentally, left us the best illustrations of the manners and morals of his time.

In this early picture we can see that the painter Hogarth has already reached a considerable height. Notwithstanding the fact that his figures, compared to later ones such as *Mrs. Butler* and *Mrs. James* (both illustrated here) with their breadth and freedom of handling, are still somewhat tight and a little timid, the entire color scheme is that of a born painter. As a matter of fact, this painting already proves him to be a real master of the most delicate nuances and color harmonies. In this respect, only Gainsborough among the later English school, is his equal, if not his superior. Who else could have combined, as in an exquisite bouquet, these silvery grays, pinks, blues and yellows? Hogarth, in whom the male character seems almost



Courtesy of the Worcester Museum, Worcester, Massachusetts

A PORTRAIT OF MRS. WILLIAM JAMES. AS A BORN REALIST AND WITH ALL HIS TALENTS AS A PAINTER, HOGARTH COULD HAVE INAUGURATED A LIVING ENGLISH SCHOOL WHICH WOULD HAVE TAKEN A VERY DIFFERENT ROAD

exaggeratedly strong, shows in his coloring, as it were a more feminine side of his nature. This picture is also remarkable for its clear treatment of space and the concentration on the theme without any disturbing accessories.

In all these respects Hogarth progressed with the years, in his best work at least, which is the more noteworthy as his "moralities," logically enough, led him to heap detail on detail and thus spoil them to a great extent as pictures and weaken their effect as such. For as they are, Charles Lamb is right when he says that one looks at other pictures but reads Hogarth's. But so strong was the artist in Hogarth that in his paintings of the "moralities" he instinctively obeyed the inherent laws of his art and, not until he had reasoned out, in cold blood as it were, his theme in detail and transposed it on to the copper-plate, did he introduce all those laborious little items. Every one of them, it is true, meant something to the narrative and, as words in a drama, would have been quite in place, but here only spoilt the dramatic effect which, in pictorial art, is achieved by very different means. Only in his moralistic masterpiece, *The Marriage à la Mode*, does the artist in him almost entirely conquer the moralist. For in it, and



Courtesy of Windsor Castle

A DOUBLE PORTRAIT OF HIS FRIEND DAVID GARRICK WITH HIS LOVELY VIENNESE WIFE, IN WHICH THE LATTER, IN A MOVEMENT FULL OF NATURALNESS, WANTS TO TAKE THE PEN OUT OF HER HUSBAND'S HAND

especially in the second act, *The Breakfast Scene*, there is not only superb drawing and (in the painting) brushwork but also great concentration, while the space itself —as is necessary in a drama—speaks to us and gives us at once the feeling of the whole scene.

In it Hogarth achieved something that few artists have ever been able to do: real dramatic feeling without theatricality. And he did that against the theater of his time. There is the fascinating double portrait of his friend Garrick with his lovely Viennese wife (here illustrated) in which the latter, in a movement full of naturalness, wants to take the pen out of her husband's hand. He is seated in a rather conscious pose, but that was a tribute Hogarth had to pay to the fame of his sitter as the great actor.

But now, what happened? In spite of that concession, Garrick considered his portrait far too simple. He who every evening struck the most wonderful attitudes as Hamlet or Richard III before an admiring crowd, wanted to be immortalized as the great actor, as Mrs. Siddons later on was by Reynolds as *The Muse of Tragedy*. The two friends quarreled over it and, in a temper, Hogarth painted right across Garrick's face and covered his eyes with paint to show how blind he was.

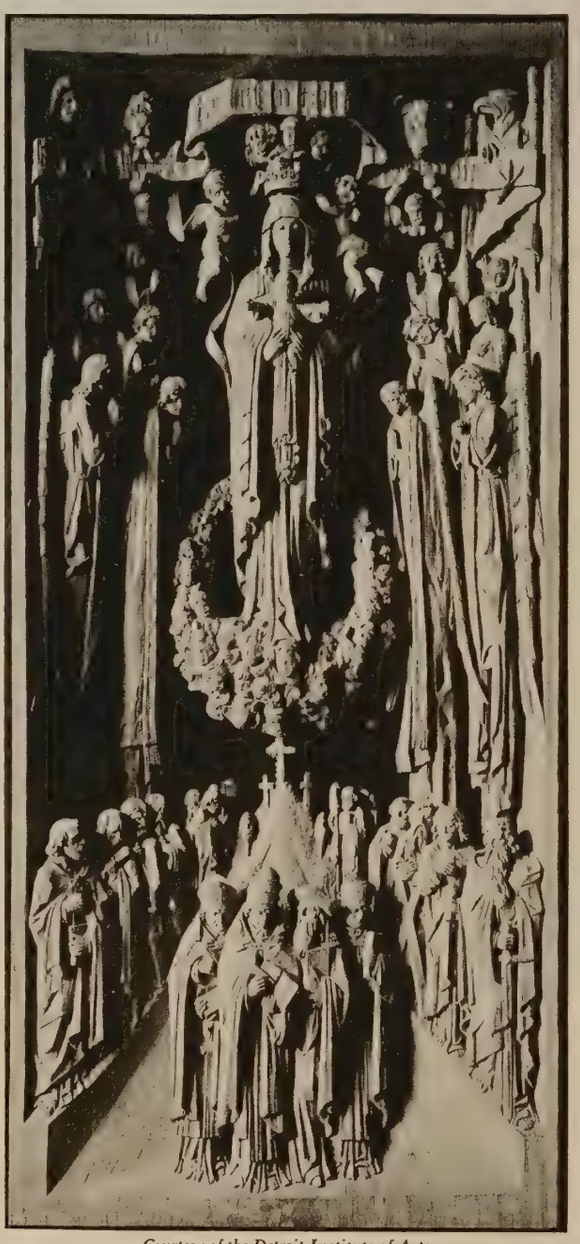
ECCLESIASTICAL CARVINGS IN AMERICA

BY ANNE WEBB KARNAGHAN

WITH THE ADAPTATION OF MEDIÆVAL ARCHITECTURE TO AMERICAN NEEDS HAS COME A NEW ERA IN WOOD-CARVING, IN WHICH I. KIRCHMAYER IS AN IMPORTANT FIGURE

DURING the past twenty-five years there has been a notable advance in America in the art of wood-carving. The outstanding work has, however, little in common with the classical beauty of the delicately fluted columns and elaborate capitals, the well-proportioned panelings and graceful dadoes of the American Georgian structures—America's legitimate heritage in wood-carving. The antecedents of our finest modern carvings are, rather, to be found in the work of the mediæval European carvers.

The reason for this departure from the abstract styles of early America to more concrete religious and symbolic types is not difficult to understand for wood-carving in all periods has depended primarily upon the architectural setting of which it is an intrinsic part. During recent years there has been a marked effort to adapt European architecture to American needs. Notable results have been attained in the Gothic buildings of Yale and Princeton universities, the administration buildings at Wellesley college and the Cathedral of St. John the Divine, to mention a few conspicuous examples at random. Gothic architecture has particularly stimulated wood-carving because carving is so important a feature of the great Gothic structures of Europe. And just as the finest carvings of the Middle Ages were inspired by the great cathedrals, so to-day the outstanding work is found in our churches. Ecclesiastical subjects, now as in the mediæval times, afford a scope of idea and a dignity of execution not possible in any other field of carving.



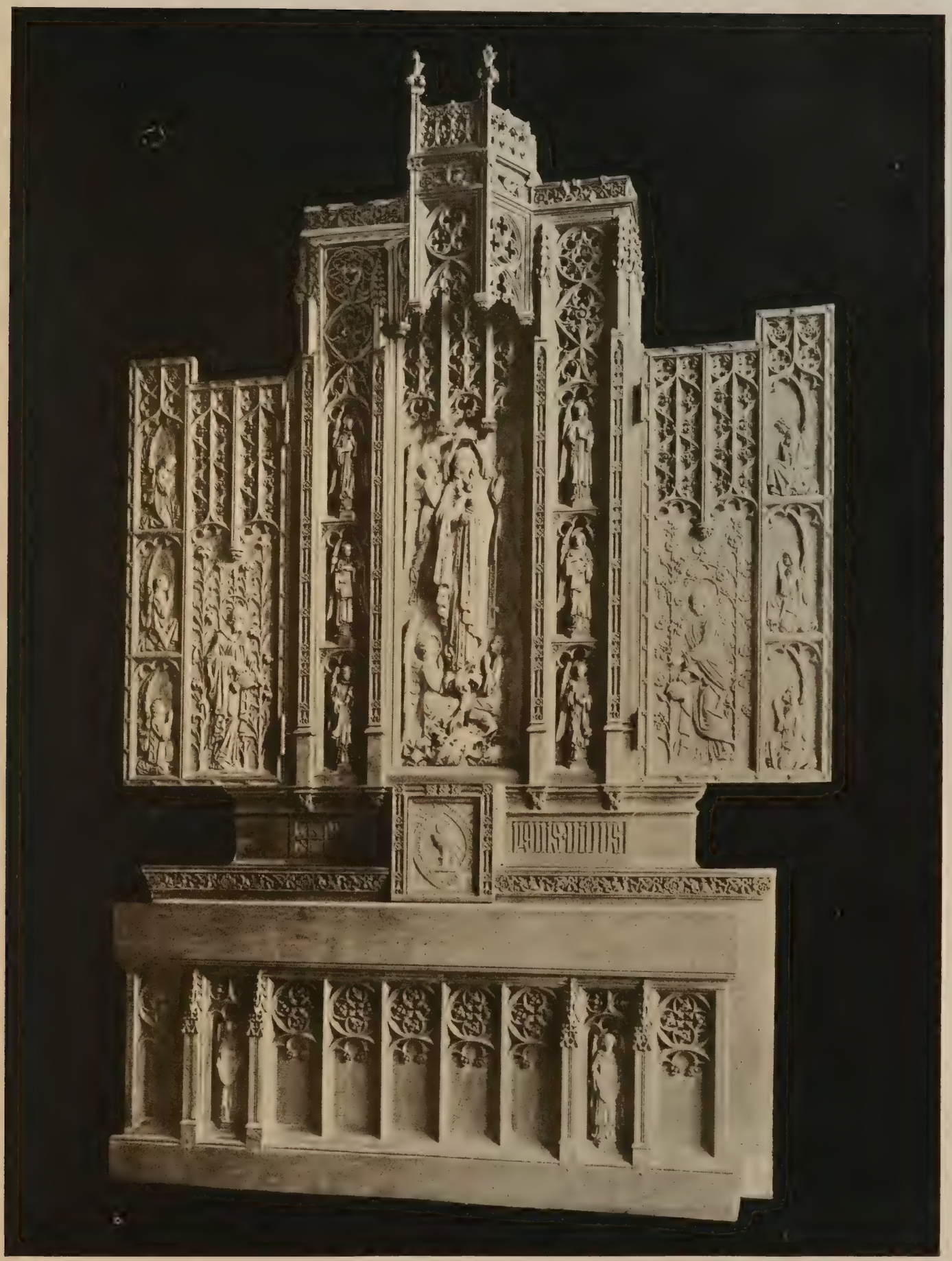
Courtesy of the Detroit Institute of Arts

"CHRISTMAS IN HEAVEN" IN THE BOOTH COLLECTION

I. Kirchmayer, dean of American wood-carvers, remains at this time unsurpassed among modern carvers in the strength of his conceptions and the skill of his craftsmanship. While he has executed with great facility all types of wood-carving, his ecclesiastical studies mark the fullest expression of his own art and the highest development of modern wood-carving. As such, they merit first consideration in any discussion of modern wood-carving.

Mr. Kirchmayer calls himself an American wood-carver and America delights to claim him as such, but his birthplace must be sought in Europe and the traditions of his art in Oberammergau. It was there in the deeply religious atmosphere of the little mediæval village that he mastered his medium in his teens. He spent some years in Paris and London coming to America in his late twenties. When he reached this country his medium was a ready tool for his ideas. He had learned how to give life to wood, how to express human emotion and abstract idea with reality, but his knowledge of any style save conventional German Gothic, was sadly limited.

At the time, America was engrossed in reproducing the architectures of other countries and periods which naturally called for varied types of carvings as embellishments. There was no demand for figure carving in which I. Kirchmayer had been trained at Oberammergau. And this was a fortunate state of affairs indeed for the young man. He turned his attention to the making of ornaments and under the direction of leading American architects, he produced all periods and styles of ornamental carving. For twenty years he gave himself almost exclusively to this work, mastering the Renaissance styles, Roman-



THIS STUDY IN ALL SAINTS' CHURCH, ASHMONT, MASSACHUSETTS, OF THE MADONNA AND CHILD, GROWING OUT OF A LILY AND FRAMED ON THE RIGHT BY ST. JOHN AMONG THE ROSES AND ON THE LEFT BY ST. JOSEPH IN A GARDEN OF LILIES, IS CHARACTERIZED BY I. KIRCHMAYER AS AMERICAN GOTHIC IN STYLE





"OUR MASTER," HEROIC SIZE, IS FOUND IN THE CHURCH OF ST. MARY THE VIRGIN, NEW YORK CITY. "ST. ANTONY OF PADUA," DESIGNED IN AMERICAN GOTHIC STYLE BY I. KIRCHMAYER, IS IN THE POSSESSION OF MR. F. W. FERGUSON

esque, Byzantine and all types of Gothic as well. It was during these years that he devised the Vanderbilt interiors recently torn down and the Jordan home, now the Woman's Republican Club of Boston. Mr. Kirchmayer gives no small measure of credit for his success to the interest of various architects for whom he worked, and to Ralph Adams Cram, foremost exponent of Gothic in this country, he particularly acknowledges his indebtedness for many opportunities to develop the field of carving most congenial to him—the Gothic.

It was a rich and vital personality that allied himself with his trained hand and eye when he turned from the carving of ornament to the making of altars, heroic figures, choir lofts, reredos and occasionally whole church interiors. His years of training had developed a sense of appropriateness in design and a freedom in composition which were well matched by the scope of his ideas which had come with the full realization of his personality.

The opportunity to turn to architectural carving came through his association with Henry Vaughan, the English architect and builder of one of the first Gothic structures in this country at St. Paul's School, Concord, New Hampshire. By that time, Mr. Kirchmayer had become what few carvers ever become—a master of ornament and of the figure in the round. He was ready for the opportunities which came rapidly within the next fifteen years. They came with the great revival of interest in church building, bringing with it a demand for ecclesiastical carving. This was the most congenial field for I. Kirchmayer who was philosopher, churchman and artist combined, and he was soon producing work that found easy comparison with some of the great





"HEAVENLY MUSIC" BY MR. KIRCHMAYER, DEAN OF AMERICAN WOOD-CARVERS, IS IN THE BOOTH COLLECTION AT THE DETROIT INSTITUTE OF ARTS. "ST. PETER," HEROIC SIZE, IS IN THE CHURCH OF ST. MARY THE VIRGIN, NEW YORK CITY

carvings in Europe. Twenty years of tireless creative effort in this field have passed and it is not too soon for us to take stock of his genius.

Removed from traditional influences which surround European craftsmen, Mr. Kirchmayer has given free reign to his own conceptions, introducing elements of thought and technique that are essentially of this age. His most notable innovations are in the field of Gothic which he has adapted with such independence that it may in all fairness be called "American Gothic." In this style, the draperies are not mere draperies. They are architectural features of the composition. The folds of the robe reproduce the niches of the church and the embroideries in the vestments are Gothic traceries repeating architectural motifs. In the carved figure of St. Antony, a number of Gothic niches are formed by the folds of the robe while the figure and the base, carved out of one piece of wood, are joined by a Gothic design on the robe, which might be the carved end of a choir stall as well as part of the garment.

The same distinguishing architectural quality is found in the altar-piece, *Christmas in Heaven*, in which wings and flowing robes of the angels repeat architectural designs. A niche with its enclosed figure is carved on the robe of the Madonna in All Saints' Church, Ashmont, Massachusetts. Such qualities give the finished work great height (something of the skyscraper, Mr. Kirchmayer says) and knits the well-modeled figures of the composition into the surrounding architecture. There is great unity in his compositions like that of a well-executed painting in which each note of color and each line set forth one central idea in its own maximum beauty.



ALTAR-PIECE IN ST. PAUL'S CHURCH, CHICAGO. AN OUTLINE OF CHRISTIANITY SHOWING THE MARTYRED CHRIST BETWEEN THE VIRGIN AND ST. JOHN. KNEELING AT HIS FEET IS A LITTLE CHILD WHO IS SYMBOLIC OF THE CHRISTIAN RELIGION

There is ingenuity, also, in these twentieth century carvings, a quality typical of the modern mind. Architectural draperies are essentially ingenious. His interpretations of Biblical stories and conventional religious subjects have a certain naive ingenuity. Never before has the Nativity been treated as in *The Presentation of Gifts*. The Holy Family are supported on a palanquin borne by cherubim. The bearers of gifts are partially supported by the palanquin but the ox and ass have been safely removed from the family group and rest securely on the earth over which the palanquin, symbolizing Christianity, is spreading.

There is a similar ingenious quality in the remarkable altar-piece, *Christmas in Heaven*, in the Booth Collection of the Detroit Institute of Arts. The cross on the hill of Calvary supports a wreath of cherubim heads which in turn supports the Madonna about to be crowned in Heaven. In the foreground are various saints and churchmen, symbolizing Christianity.

But the chief interest of Mr. Kirchmayer's work is the universal quality of his ideas as set forth in conventional subjects. Mediæval art, however beautiful, sincere and fitting, had its beginning and end in the religious thought of the day. The unifying idea, the inspiration of each altar-piece, each rood screen or choir loft was the mystery of Christianity as understood in that age. Today, looking at some rare carving from the past, one is inspired by the beauty of the whole, its relationship to the great cathedral, by its sincerity and by the skill of its execution but one remains spiritually unmoved by it.

I. Kirchmayer has put into his carvings the universal quality of thought that is the most significant feature of present day civilization. His art is dynamic, stirring a response in his contemporaries that art inspired by outworn ideals cannot stimulate. Honest doubt chiseled in the door *St. Thomas*, the progress of good interpreted by *The Presentation of Gifts*, and the epic struggle of humanity toward the divine, so poignantly expressed in *Meeting Through the Mist*, stimulate flights of imagination bounded only by the experience of the individual observer.

It is highly improbable that the art of Mr. Kirchmayer would have developed such individuality had he remained in Europe. He needed the freedom and sympathy of America to bring to full flower his early religious impressions which he received at Oberammergau.



SANTA BARBARA

Courtesy of the Bachstitz Gallery

The Burgundian imagier who carved this statue about 1500 was a realist in his character and costume, for he simply added to a picture of a lady of that time the saint's attributes—a book and a tower

RAJPUT PAINTING: A FOLK ART OF INDIA

BY JULIAN GARNER

IN NORTHWESTERN INDIA UNDER THE PATRONAGE OF RAJPUT PRINCES
A PICTORIAL ART DEVELOPED CLOSELY ALLIED TO POETRY AND MUSIC

RAJPUT painting does not represent Hindu pictorial art in any complete sense, for there were such other manifestations as the almost contemporary Jaina paintings which descend from the same obscure source, and, lying some ten centuries back of both, are the famous wall paintings of Ajanta, also belonging to the same broad current although in the intervening years it becomes, to our sight, a subterranean stream. Side by side with Rajput painting at the end of the sixteenth century were the Mughal book illustrations in which, at a magnificent Mohammedan court, Persian technique absorbed more than was perhaps intended of Indian breadth of vision. Buddhism also had its protagonists in art (the best known aspects are its later developments in Nepalese and Sinhalese manuscripts of the sixteenth and seventeenth centuries), so that Rajput painting, even though it was devoted to Krishna and to the hero of the *Ramayana*, who were dear to the heart of the Hindu before the day of Gautauma and eventually displaced him, can hardly be taken as widely representative of Indian painting even though it is representative in a deep, revealing manner of Hindu life and emotion.



Courtesy of the Museum of Fine Arts, Boston

PROBABLY PAINTED IN GUJARAT, JUST SOUTH OF RAJASTHAN

The only excuse to be offered by a writer on the subject of Rajput painting who can make no contribution to the subject, but must instead acknowledge at every step an indebtedness to Dr. Ananda Coomaraswamy's book (the only monograph on this province of Indian art) is that Rajput paintings are by no means well known and that to bring them into view at all is to extend the enjoyment of them. Rajput paintings give every indication of being a well developed, in fact, as later history came to prove, a final phase of an art that has preserved the earnest simplicity and abundant vitality of the primitive. Although these paintings are generally comparatively small, most of them being of a size that would identify them as a portfolio picture, some of them were life size.

They were not book illustrations, as a rule, and they have nothing whatever of the spirit of a Persian miniature. They were not conceived on a small scale, employing a talent for design by finding room for hosts of figures and a bewildering richness of architectural forms in a minute space. On the contrary the Rajput paintings have an entirely different point of view; their compositions are large and simple and they point directly back, through some lost school or schools during ten centuries, to the wall paintings of Ajanta. Not only are they in spirit related to these famous mural decorations, but they were, many of them, destined for wall ornament themselves and have come originally from palaces and shrines.

The subdivisions into which Rajput paintings fall are controlled by geography and their key is the map of northwestern India. They come from the country lying in the triangle between the Indus and the Panjab Himalayas. Rajasthan occupies the base of the triangle, and the modern Panjab is the peak. The name "Rajas-



Courtesy of the Museum of Fine Arts, Boston

"THE HOUR OF COWDUST" ON THE LEFT IS ONE OF THE FAVORITE SUBJECTS FROM THE STORY OF KRISHNA AS THE DIVINE HERDSMAN; ON THE RIGHT HE STANDS UNDER A KADAMBA TREE WITH TWO GOPIS OR MILKMAIDS; THE KANGRA SCHOOL

thani" is given to the paintings from the region between Gujarat on the south (the home of Jaina art) and Jodhpur on the north, and in the region directly east as far as Gwaliar and Ujjain.

The Pahari, or Hill school, from the Panjab, has two subdivisions, Jammu and Kangra. Jammu, taking its name from the city, was an earlier development, its period of vitality antedating the rift between north and south caused by the predominance of the Mughals in the Panjab plains. The Jammu and Rajasthani styles have affiliations, while the later Kangra art, taking its name from the district to which the Rajputs were driven and where they eventually surrendered to Shah Jahan in 1620, possessed strong characteristics which distinguish it from the other two styles.

The difference, however, does not seem to be one which has resulted from the contact which a tributary to the Mughal court might be expected to have shown. Neither in subject nor in technique have they been greatly influenced by the exquisite particularities of the Persian tradition, nor have they turned their attention to Mughal subjects, the pageantry of court life or the portraits of their princes. Instead, Krishna and Radha as the Divine Pair are still supreme and the interests in subject material are in those folk-songs of the great vernacular poets with which the other schools of Rajput art were concerned. The influence seems to have been in the other direction, for the Mughal art was affected by Rajput, not only to the extent of an occasional lapse from the aristocratic subject, but by the refreshing, humanizing simplicity of the Rajput, and also by the adoption of a larger scale of design.

The Rajput paintings are one aspect of a three-fold unity, of which the other two members are music and poetry. All three have a common source in religion. It is easy enough for us to see how poetry may suggest themes for painting but it is not natural for us to see that a painting may be conceived as a comment upon a song, that it is a visualization of an emotion as much as of an incident. These paintings are referred to as *ragmala* paintings, as they illustrate verses, or *ragmalas* which in turn interpret the musical modes known as *ragas* and *raginis*. A *raga* is an arrangement of certain notes from the scale of twenty-two; these form the melody from which the *raginis* are developed. The *ragini* is a restatement of the original theme with a selection from only the notes of the particular *raga*. There are a definite number of *ragas*, six, to correspond with the seasons of the Hindu year, and of *raginis*, five to each *raga*.

There is a further division into *putras*, of which there are eight for each *raga* and *ragini*. With an instinct for personification, which is the denial that Hindu folk-lore offers the austere doctrine of the Absolute of India's

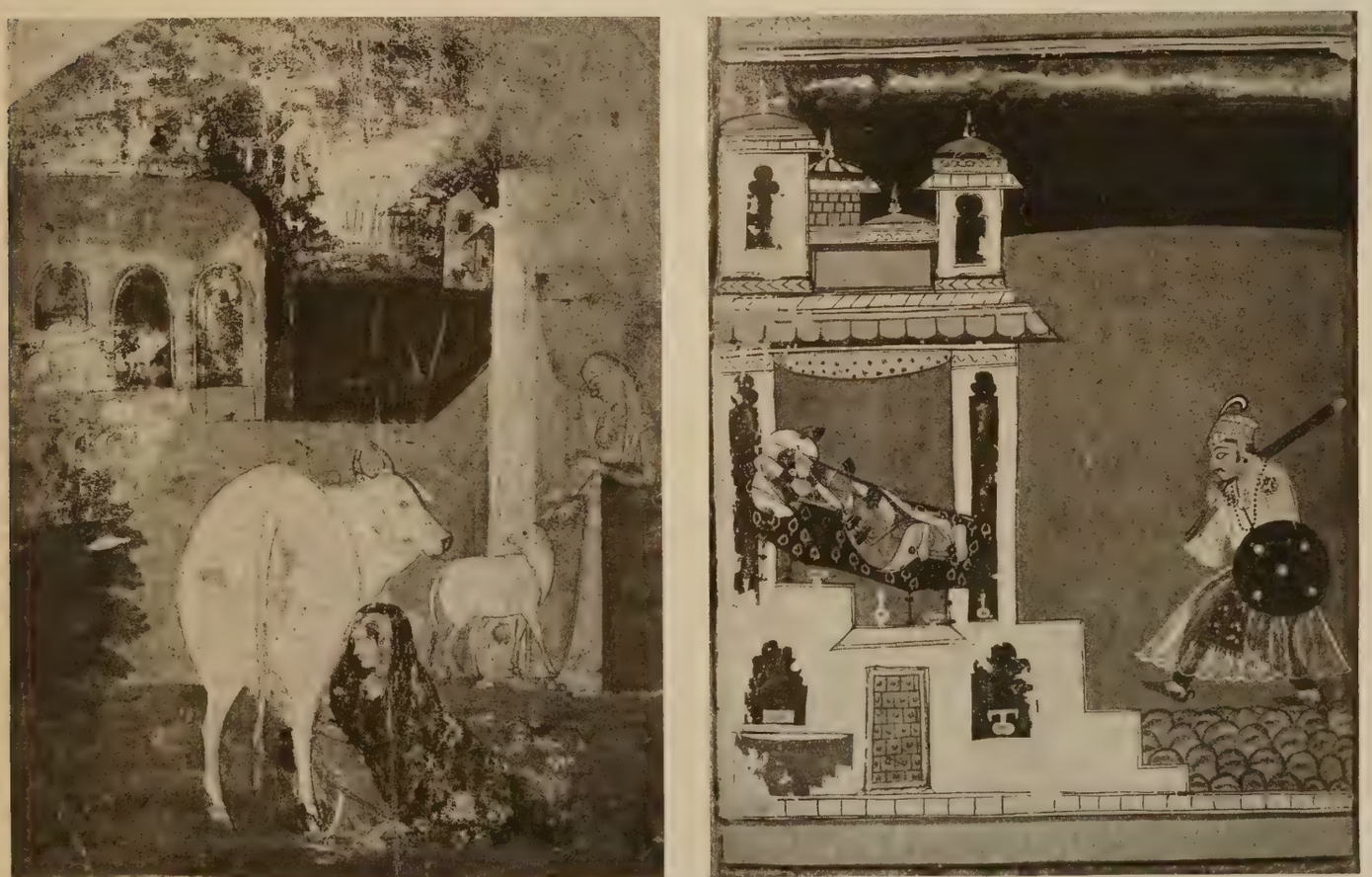
theologians, these *ragas* and *raginis* became gods and goddesses, each god having five wives, and the *putras* were their sons. Each one was associated with a certain hour of a certain day in a certain season of the year.

The subject of the songs came from the folk-lore, principally from the *Ramayana*, which is an epic of the wanderings of an exiled prince, Rama, and his bride Siva, and from the legends that grew up around Gopala Krishna, the cowherd divinity who danced with the *gopis* or milkmaids and won the love of Radha, most perfect of maidens. Krishna is a later incarnation of Vishnu, the latter the companion of Arjuna in the *Mahabharata;* and as this early Sanskrit epic is concerned with Vishnu, so the fourteenth, fifteenth and sixteenth century vernacular poets sing of Krishna. The poet Jayadeva in the thirteenth century wrote in Sanskrit when he composed his *Gita Govinda,* which is a part of the great body of Vaishnava literature (Vaishnava is the name of the followers of Vishnu in all his incarnations such as Krishna and Rama) but those who came after him began to write in the vernacular, just as Dante turned from the Latin of the scholars to write his *Divine Comedy* in the "vulgar tongue."

The songs about Krishna and Radha, for instance, in the *Gita Govinda* are each sung to a particular *raga* or *ragini*, so that poetry and music become identified and it only needs the painter's contribution to make the trilogy complete. The painter accepted all of the limitations of his subject. Everything that went into his picture had some reason for being there. Animals and landscape were not treated for their own interest, or with any casualness whatever, but in relation to the emotion which is the life of the theme.

On the other hand they were not symbolical and it is a mistake to look upon a Rajput painting as an allegory in our sense. It is rather the subordination of all the elements of the picture to a mood that selects with so definite a hand what shall be introduced and disposes of it with so exact an intention once it is admitted. The elements of the design are just as exact as the notes that make up the *ragini* and the Hindu would be quick to feel any inharmony of pattern, any blurring of the incident, just as his ear would detect the introduction of a wrong note in the song.

The love of Radha and Krishna and its relation to Indian thought is all but impossible of understanding for the Western mind. It is a story of human love used as the picturing of the relation of the soul to the Infinite. As these pictures come to us they seem simply the record of a rural love idyl, but Krishna, even though he is unrecognized by his herdsmen companions, is really the Divine Cowherd, and the yielding to him of Radha and the *gopis* of the forest of Brindaban signifies the complete renunciation of self which was the Vaish-



Courtesy of the Museum of Fine Arts, Boston

KRISHNA, DISGUISED AS A MILKMAID, MILKING A WHITE COW, WITH RADHA IN THE DOORWAY; KANGRA SCHOOL. AT RIGHT A SIXTEENTH CENTURY RAJASTHANI INTERPRETATION OF THE LALITA RAGINI, WHICH IS BASED ON A MUSICAL MODE

nava ideal. Krishna's flute is the call of eternity coming to those who dwell in time.

Rama, the hero of the *Ramayana*, is, like Krishna, one of the incarnations of Vishnu, of which the cult of Vaishnava recognized ten. Like Krishna and Radha, Rama and his wife Siva represent the Indian ideal of Man and Woman. The *Ramayana* and its longer companion epic, the *Mahabharata*, for many centuries furnished material for Indian sculpture and painting. It even spread to the east, to Cambodia, and there are countless reliefs on the temple of Angkor Vat which illustrate the misfortunes of Rama, the theft of his wife by Ravana, the ten-headed demon, and her restoration to her husband after the siege of Lanka, Ravana's citadel. The *Siege of Lanka* is seen in the painting from Jammu in the Boston Museum. The assault upon Lanka is made under the leadership of the ape, Hanuman, whose people, with the help of the bears, build the bridge that carries Rama's forces to battle at Ravana's gates.

There is one painting which is reproduced here which is not generically aligned with the rest. It has recently come to the Boston Museum and while its subject matter relates to Krishna and Radha it has too much in common with Gujarati works to be classed entirely as Rajput. Dr. Coomaraswamy differentiates it from the pure Rajput school, in commenting upon it in the April Bulletin of the Museum, although "closely related to the early Rajasthani series, but more primitive in the treatment of the eye, which is represented in the profile view of the face as if fully seen. In this feature of the drawing, in the lyrical theme of the whole, in the representation of bees (unknown in any Rajput painting), of elaborately patterned skirts and of a bodice not too short, our painting approaches that of such Gujarati works as Mr. Mehta's *Vasanta Vilasa* (*Indian Painting in the Fifteenth Century*, Rupam, 22, 23, 1925) and in a less degree the miniatures of the Jaina manuscripts. It is not impossible that it should be regarded as a Gujarati work rather than as Rajasthani in the ordinary sense. In any case the earlier Rajasthani works, dating toward or about 1600, appear to originate in Bundelkhand; while the present work is not only an older one, but must have originated, if not in Gujarat, at least in the south of Rajputana, far away from the source of the earliest Ragmala pictures."

There is a very definite respect in which all Rajput paintings, as well as this possible Gujarat example, differ from all the greater phases of Oriental painting: they have nothing whatever in common with calligraphy. Chinese painting developed out of calligraphy, which always held the higher place of the two. Painting



Courtesy of the Metropolitan Museum



Courtesy of the Museum of Fine Arts, Boston

AT THE LEFT IS AN ILLUSTRATION OF A RAGINI, OR ONE OF THE MUSICAL THEMES THAT INSPIRED RAJPUT PAINTING; THIS IS FROM RAJASTHAN WHILE THE ONE TO THE RIGHT IS FROM KANGRA AND SHOWS RADHA AND KRISHNA IN A GROVE



Courtesy of the Museum of Fine Arts, Boston

ILLUSTRATION FOR THE GITA GOVINDA, A POEM BY JAYADEVA. IN THE FOREST OF BRINDABAN KRISHNA IS RETURNING TO RADHA WHO IS CONVERSING WITH A MESSENGER; KANGRA SCHOOL OF THE LATE SEVENTEENTH CENTURY

which develops from the written character need not be, as Chinese painting proves, an art of outline, which Rajput painting essentially is. While line is of basic importance in the Chinese painting, line became form and tone as well; the single brush strokes that dotted trees with foliage or could, without being withdrawn from the paper, indicate the bamboo joint, was indeed an art of line but not of boundary line, as is the case with the Rajput art.

Outline is of supreme importance in Rajput art, and its firm, assured quality is of a beauty easily understandable for the Western eye. The Rajput painting, although often of about the size of the Mughal, never played any organic part in book illustration. It was never conceived as an integral part of the text in the manner of the Persian miniature, although it was not uncommon that it should illustrate a text. But it had no organic connection with it.

Rajput art is a folk art; it belongs to the people, it comes from the slowly growing legends and tales of their own evolving. From the time we see it emerging in the sixteenth century, from a source which it is hoped the future may disclose, to its decline in the nineteenth century it stands as a phase of an entirely popular art. It is no doubt for that reason that it is not necessary to be familiar with the stories of Krishna or with the *Ramayana* to recognize its deep emotional quality and the rightness on which its simplicity is based. Design, having submitted itself to an outsider in the form of a hieratic authority, achieves its own ends better than in being pursued for its own sake.

Of the basic difference existing between Rajput and Mughal art, the last of which is more generally familiar to the average art amateur, Percy Brown says in his authoritative work on *Indian Painting Under the Mughals:* "While the Mughal school confined itself to portraying the somewhat materialistic life of the court, with its state functions, processions, hunting expeditions, and all the picturesque although barbaric pageantry of an affluent oriental dynasty, the Rajput painters, living mentally and bodily in another and more abstract environment, and working for Hindu patrons, pictured scenes from Indian classics, domestic subjects, and illustrations of the life and thought of their motherland and its creed. . . . The difference really was a personal one, and lay in the artist's election to take service under the emperor, working according to his patron's ideas and in the recognized official style."

BOW: THE FIRST ENGLISH PORCELAIN

BY CHARLES HYDE-JOCELIN

A COLLECTION OF NEW CANTON REPRESENTS EXAMPLES OF ENGLISH PORCELAIN FROM ITS BIRTHPLACE IN BOW, LONDON, AND THE PROTOTYPES IN EARLY AMERICAN CERAMICS

THERE is between the ceramic art of America and that of the early London potters a close affiliation, for the pottery which was established at Stratford-le-Bow in 1730 and which was the first in England to successfully produce hard paste porcelain was responsible for a factory being opened in Philadelphia some forty years later. And it was at this Philadelphia pottery that many of the pieces of the earliest porcelain were made in this country, although owing to the unfair competition of the English factories it only remained in operation for a few years. Fortunately, specimens of this "Colonial Bow" works, which was described in the Edinburgh Weekly magazine of January, 1771, as "making better cups and saucers than those of London," are to-day preserved in various collections.

A further association exists in this branch of the arts between America and England in that both are indebted to the Dutch for the introduction of a finer type of earthenware, for at the same time that this craft was practised by these early traders in the outskirts of London the settlers from Holland were making a form of pottery on the shores of the Hudson similar to that of the ancient town of Delft.

More recent times have seen the closer connection of Staffordshire with the pottery industry and with the elimination of the more important London factories, even such famous works as Lambeth, Fulham, Bow and Chelsea are seldom consociated with the history of the capital city, except by connoisseurs who zealously seek for examples of these and other early London potteries. In fact, it is greatly to be regretted that the existence of Bow and Chelsea was of such short duration, both having been absorbed by the Derby interests at the end of the eighteenth century. By the loss of these once celebrated works, the ceramic art of England was the poorer, for the artists produced many pieces which have not been excelled either for the perfection of the modeling or the beauty of the decoration.

It is noteworthy that several famous sculptors have at some time been connected with the modeling of



Courtesy of the Metropolitan Museum of Art

PORCELAIN MODELED IN THE FORM OF NATURAL SHELLS FIRST APPEARED IN THE ROYAL NAPLES FACTORY (1734-1759) AND IT WAS FROM THE ITALIAN PROTOTYPE THAT BOW COPIED THESE LARGE SALT-STANDS WITH CONCHOLOGICAL MOTIFS



Courtesy of A. S. Vernay

BOW ARTISTS FREELY USED MYTHOLOGICAL SUBJECTS AS MODELS. GROUPS OF BIRDS WITH METAL STEM CANDLESTICKS SUCH AS THE PAIR ILLUSTRATED HERE WERE ALSO POPULAR AS ORNAMENTS. DESPITE THE VARIOUS SIMILAR CHARACTERISTICS THERE IS AN OUTSTANDING DIFFERENCE BETWEEN THE COLORINGS OF THE DECORATIONS ON BOW AND CHELSEA PORCELAIN. THE DRESSES OF THE FEMALE FIGURES IN BOW ARE FREQUENTLY OF BLUE OR CRIMSON WITH SMALL YELLOW FLOWERS AND MINIATURE GOLD LEAVES WITH CRIMSON, PALE BLUE, AND YELLOW USUALLY APPEARING ON THE BASE



Courtesy of the Metropolitan Museum of Art

THE ORIENTAL INFLUENCE IN THE QUAIL PATTERN IS APPARENT BOTH IN THE ARBORET MOTIF OF THE OCTAGONAL PLATE ILLUSTRATED HERE FROM THE BOW FACTORY AS WELL AS IN THE CURIOUS BORDER WHICH IS OF A BRIGHT CHINESE RED

ceramics and this obtained as early as the mid-eighteenth century, when some of those splendid figures and groups produced at the Lambeth factory of Crispe were the work of John Bacon, who later became a Royal Academician. After leaving the Lambeth pottery he was employed at Bow, where he doubtless created some of his finest examples. And an examination of many of the more beautiful specimens of Bow will disclose a small impressed B in the paste underneath, as is the case with the famous statuettes of the cooks carrying dishes. This letter is frequently assumed to indicate the initial of the Bow pottery, whereas it was the private mark of Bacon. Actually while we to-day refer to this factory as "Bow" it was known as New Canton and specimens exist which bear this designation.

Shortly after the Dutch were established along the south bank of the Thames a factory was started on the opposite shore, but for whatever reason the scholarly Doctor John Dwight, who was an M.A. of Oxford, became interested in the pottery industry has never been explained. That he did, however, become connected with a factory at Fulham in 1671 doubtless resulted in the earlier appearance of porcelain in England than would otherwise have been the case. Although Dwight failed to produce porcelain similar to that which was being imported from the Orient, to attain which was his ambition, he did invent a semi-pellucid ware which was the forerunner of the later and finer article discovered after his death. There is nevertheless in some of the pieces made at Fulham a resemblance to the texture of both the Chinese *buccaros* as well as to the early Meissen, while Dwight is by some credited with that glassy soft paste associated with Rouen, Sevres and Chelsea.

Of the fact that fine porcelain was actually produced

at Fulham, there is, however, little record, nor is it at all likely that porcelain works of importance appeared before the establishment of the pottery at Bow in 1730, this being followed fifteen years later by that of Chelsea. Moreover, even the early porcelain of these more advanced potteries fails to equal that which was produced there later, much of which was made from clay imported from the Southern states of America. In fact, for some time Bow, Chelsea and other makers were experimenting with various clays in order to find some compound which would not entail the excessive loss when fired, as that which was at first used. Owing to glass being largely a component the resultant was of such brittleness, that only few articles withstood the heat of the furnace.



Courtesy of the Metropolitan Museum of Art

BOW DECORATED PORCELAIN BEER-MUG

Nor was it until late in the eighteenth century that bone ash began to replace glass, and although kaolin and feldspar had been successfully used before 1770, it remained to Josiah Spode of Trent in 1800 to produce a distinctive English porcelain from clay and bone ash with an admixture of felsitic and other mineral silicates. Thus Spode discovered a fusible compound in which the constituents were inconsistent, the silicates obviously becoming vitreous at a lower temperature than the clay, which while fusible retained its opaque body.

Between the various figures made at these two London factories there is a considerable likeness, for on the opening of the Chelsea pottery many men were attracted from the Bow works. And while each of these potteries is equally well known for these ornaments, there is an undoubted superiority in the artistry of the later models of Chelsea, where under the direction of Sprimont, the famous silversmith, an elegance was developed which vied with that of Dresden. That both the artists of Bow as well as Chelsea strove to equal the excellence of the Continental work is evident from the distinct resemblance between the figures of the London factories and those of Dresden. Although it must be admitted that the first English statuettes frequently lack the exquisite delicacy of the Continental productions, we can but dispute the suggestion of one authority that Bow and Chelsea figures were "garbled versions of Dresden." It is axiomatical that the earlier discovery of porcelain in Europe permitted a greater advancement in the art of decorative ceramics, but the fact that the work of the English potters eventually surpassed those of Europe and maintained this superiority is proved by the beauty of later examples.

After handling and comparing the statuettes the more delicate treatment of the Chelsea artists is apparent, nor do the Bow figures always manifest the same translucence as those of the later specimens of their competitors. Again, despite the various similar characteristics there is an outstanding difference between the colorings of the decorations. The dresses of the female figures in Bow are frequently of blue or crimson with small yellow flowers and miniature gold leaves, crimson, pale blue and yellow usually appearing on the bases. The Chelsea specimens, however, indicate considerably more French motifs, the artists of this factory undoubtedly being affected by the designs of Watteau, albeit this influence, to a lesser extent, is similarly noticeable in the decorations of Bow. The painted panels seen on important vases and representing those sylvan scenes and dancing figures, typical of the exquisite work of the French artists, were generally adopted by Sprimont, seldom being



Courtesy of the Metropolitan Museum of Art

BOW PORCELAIN COFFEE-POT SHOWING THE RIBBED BODY



Courtesy of A. S. Vernay

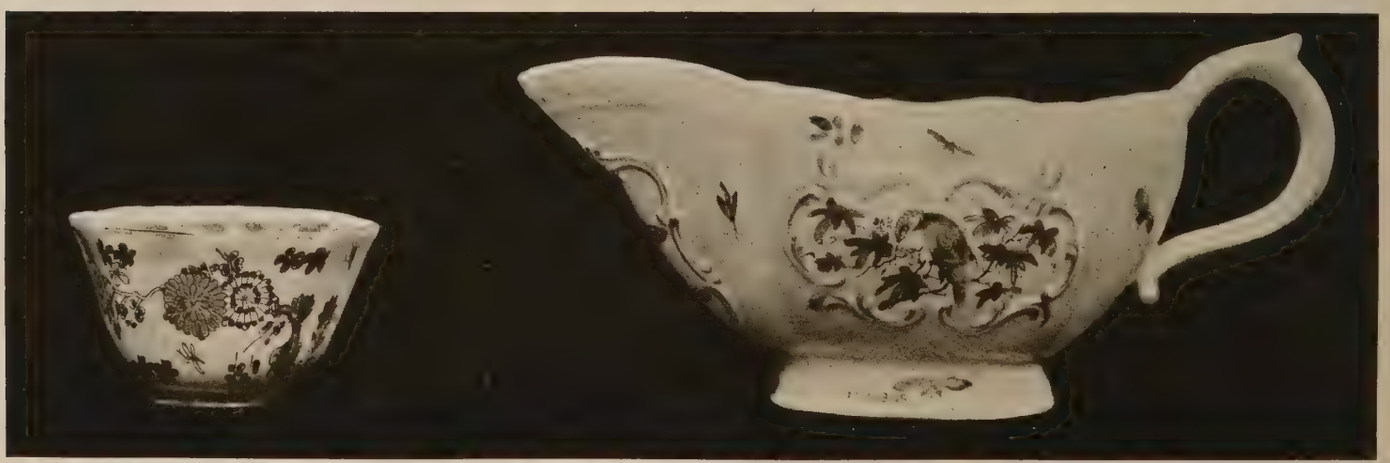
BOW BLANC DE CHINE FIGURES EXHIBIT FINER MODELING THAN IS EVIDENT IN THE PAINTED EXAMPLES, THIS BEING ATTESTED BY THE HANDS AND FEATURES. THE ECCENTRIC SPHINX BEARS THE HEAD OF PEG WOFFINGTON, THE ACTRESS

found in the pieces modeled at the older factory.

There is in Bow figures one peculiar characteristic which does not appear in those of Chelsea. A square hole was frequently cut through the clay before glazing, this being intended for the insertion of a metal stem supporting branches and nozzles for candles. On many of these and other pieces a dagger accompanies the anchor mark, this being borrowed from the coat-of-arms of the City of London, in which it symbolizes the treacherous slaying of Wat Tyler by Walworth at Smithfield in 1381. The superiority of the Chelsea would seem to have seriously impaired the trade of the New Canton factory, the owners of which resorted to various means to recover their former status. In addition to marking their porcelain with an anchor similar to that adopted by Chelsea, the crescent mark also appears on figures, although there can be no doubt that these were made at Bow and not at Worcester as the mark might indicate.

That a similarity exists between Bow and early Worcester may be admitted. In fact, so pronounced is this resemblance that an inkstand, formerly in the museum of the Royal Worcester Pottery, was quoted by the late R. W. Binns as an example of Worcester and this despite its being dated 1750. This piece is now in the British Museum, nor has it since been associated with the Worcester factory. While the tones of the Bow blues resemble those of Worcester, they are more similar to those of Chelsea, the Worcester displaying a more purplish or red-blue. Again, distinct shades are noticeable in the Bow and it has been suggested that the variations are due to the use of bone ash, but they are more probably the outcome of some chemical action on the cobalt contained in the smalt. It might not be out of place to observe that there are two distinct types of blue in the decoration of ceramics, red-blue and green-blue, the difference resulting from the addition of red or yellow to the primary color.

Even in the more brilliant overglaze enamel pinks, reds, and greens, a diversity of tones is observable, although this is not so marked in the Oriental decorative motifs. Probably one of the most attractive of these



Courtesy o Jtbe Metropolitan Museum of Art

AN ORIENTAL DESIGN SIMILAR TO THAT OF THE QUAIL PATTERN APPEARS ON THE SMALL CUP, WHILE THE SAUCE BOAT WHICH IS A RARE ONE OF SOFT PASTE DISPLAYS THE PAINTED PANEL IN DECORATIVE DESIGN FRAMED IN RELIEF SCROLLS

latter is the quail or partridge design, which ever offers difficulty to collectors, in that it was adopted by Bow, Chelsea and Worcester alike. This famous decoration is among the most daring used in ceramics, the combination of a blue stem tree upon the branches of which brilliant red and gold blossoms appear with a red and blue bird sheltering beneath, offering an ensemble which were it less artistic would be garish. The similarity frequently evident between the quail design of Bow and that of Worcester may be explained by this having been the work of the same artist, who having worked at one factory was later employed by the other. But at the same time, while Worcester specimens often bear the mark of that pottery, we have in no instance seen one of Bow which could be identified by this means.



Courtesy of the Metropolitan Museum of Art

AN EARLY BOW ORNAMENT SHOWING PARROTS AND BLOSSOMS

Other pieces characteristic of this London factory are those in the Kakiemon manner, bearing the almost startling red and gold patterns of the Japanese imari ware. This was introduced by the Dutch traders from the East very soon after Kakiemon and Goroshichi had perfected the enamel porcelain, for which Japan became famous, and the same motif appears in different forms on many pieces of English ware. In the decorative panels which appear on the Bow vases designed in the Japanese style there is often a lack of that perfect symmetrical arrangement which is evident in the original. In fact, this is the case with many English adaptations of the Oriental patterns and is largely due to the artists attempting to include too many items in the space allocated to their work.

One very pronounced peculiarity is to be found with some Bow figures. A close examination will reveal slightly flattened surfaces caused by the maker of the figure using a knife to sharpen or smooth the outline before it had been fired. This is usually more marked in the dress or drapery, although it also appears on the arms and legs. It is, however, on no occasion evident on Chelsea examples, any roughness to which was probably removed by a wet brush, in the present manner.

There is in several of the colors used by the Bow artists certain distinct qualities, which afford much assistance to collectors. The curious brownish red, commonly called "sealing-wax red" and which is found in conjunction with the Oriental motifs, is usually dull and lacking gloss, while the blue enamel also has a tendency to opacity and lifelessness. In fact, it may be generally accepted that Bow enamel never reached the beauty of that found on pieces of Chelsea.

It is also well to remember that few pieces of Bow porcelain were marked and it is only by close application that the student may acquire a familiarity with those distinctive points which ensure correct identification. The mark on any example of porcelain is the least certain sign of authenticity, for while it is difficult to reproduce the various shadings of colors the forging of a mark offers no problem to the unscrupulous.

As is the case with much early porcelain many examples of Bow are decorated with those designs and views which were obtained from transfers printed on paper from copper plates, but those which were applied at the New Canton factory are not always pleasing and are at times blurred and indistinct. It is perhaps interesting to recall that while the actual method of transfer originated in England, it was nevertheless an evolution of an adaptation by the Chinese who, having seen the old engravings which were among the possessions of the first missionaries, painted the outline of these pictures on articles of porcelain.

From fragments recovered during excavations on the site of the former pottery, it is apparent that considerable biscuit ware was produced at Bow decorated with white in relief, the favorite designs being the Mayflower and the two roses on one stem. This form of embossed work also appears in early Saint Cloud and Chantilly, who, like the London potters, borrowed it from the Fuchien white ware. Connoisseurs distinguish this raised work of Bow by the sharp edges of the designs, although these are not evident unless closely examined.



Courtesy of the Metropolitan Museum of Art

A SIXTEENTH CENTURY MILANESE CASQUE

In the sixteenth century the Negroli family of Milan were the leading armorers of Italy. The head of the house, Philip, was the intimate of emperors and kings and lived in a great palace-atelier where his brothers were associated with him in the forging and adornment of armor. Their work is among that most sought for by museums and collectors, and of their signed pieces, as distinguished from those marked or "poinçonné," less than a dozen have survived. Through a gift from one of its trustees, Mr. George D. Pratt, the Metropolitan Museum of Art is the possessor of the casque reproduced above, which is by Philip's brother, Paulus. Formerly in the collection of the Duc de Luynes, family heirloom from his Guise kinsman "Scar-face," this casque is typical of the great works of the middle sixteenth century Milanese embossers. Originally entirely covered with gold, much of which has worn away through neglect, its massive crest is formed by a sea-monster whose dreadful head flattens out as half-fish, half-man. The face defense shows as its middle ornament a winged victory; the remainder of its decoration is Renaissance



IN THIS FRESCO WHICH IS TO BE SEEN ON THE LEFT WALL OF THE VILLA OF THE DIONYSIAN MYSTERIES, A MYSTIC AND SOLEMN CEREMONY IS VERY EVIDENTLY IN PROGRESS AND LENDS AN ELEVATED TONE TO THE MOOD OF THE PARTICIPANTS

HELLENIC INFLUENCE IN POMPEIAN FRESCOES

BY JEAN PAUL SLUSSER

FROM THESE FRESCOES, WHICH ARE PRESERVED IN A VILLA OUTSIDE POMPEII, ONE MAY FORM A NOTION OF WHAT GREEK PAINTING IN ITS BEST ESTATE MAY HAVE BEEN

FEW visitors to Pompeii take the trouble to go outside the city walls to search out the *Villa dei misteri Dionisiaci*, the so-called Villa of the Dionysian Mysteries. It lies beyond the Herculaneum Gate at the end of the Street of Tombs, deep hidden in an orchard of lemon trees. It is a well-preserved suburban villa of moderate size and its top is some feet below the level of the modern soil. It is a structure in nowise remarkable or striking architecturally but it houses what are by all odds the finest frescoes in Pompeii, probably the finest that have come down to us from classic times. In this spot more than anywhere in Pompeii or in Naples or in any museum of the world one may form a notion of what Greek painting in its best estate may have been.

In the galleries full of Pompeian frescoes in the *Museo Nazionale* in Naples and before the scattered panels still intact in the ruined city itself, one gets, though even at second or third hand, a distinct impression of what may have been the character and style of Hellenic painting. Through even the stilted and pattern-book prettinesses of the decorations in this Græco-Roman provincial town there breathes something of the sweetness and nobility that pertain to all the creations of the Hellenic world.

The discovery of these and other classical remains in modern times has worked more than one spell upon artists and public. There is still in the Vatican the lovely marriage fresco from the *Villa Aldobrandini* which Poussin copied in his youth and whose gracious beauty may have been for him one of the first beckonings into that classical world in which more than any other modern man he lived and was at home. The style we know as Empire drew its inspiration as to dress, coiffure and furnishings from a notion of classical antiquity based upon the finds the eighteenth century archæologists had been making, and some of the great ladies in the paintings of David are almost counterparts in costume of figures to be seen in certain Pompeian frescoes. In much more recent times these frescoes furnished inspiration to one important but all too little known painter, the German expatriate, Hans von Marées. Yet not all the Pompeian painting in the Naples Museum nor even the Aldobrandini marriage panel can compare in largeness of conception and grandeur of style with the frescoes decorating the four walls of a room in this villa hidden away among the trees outside the gate of the ruined city which has furnished much of our knowledge of the ancients.

The chamber is a moderately large one, probably the triclinium of the classical house, and so well preserved that even the vaulted ceiling is intact. One's first impression is of astonishment at the size and dignity of the decoration, which almost completely covers the four walls of the room. The figures are nearly life-size, and so



THIS GROUP OF SATYRS IS TO THE RIGHT OF THE BADLY DAMAGED CENTRAL GROUP IN THE FRESCO OF THE END WALL. THE OLD SILENUS IS HOLDING A PITCHER FOR A YOUNG SATYR TO DRINK AND ANOTHER YOUTHFUL SATYR RAISES A MASK OVER THE OLD ONE'S HEAD. IT IS ONE OF THE MOST BRILLIANT BITS OF PAINTING IN THE ENTIRE ROOM, REMINDING ONE IRRESISTIBLY OF VELASQUEZ'S PAINTING, "DRINKERS" AND MURILLO'S "MELON-EATERS"



WHETHER THE MAGNIFICENT FEMALE FIGURE WITH UPRAISED ARM AND FLYING DRAPERIES AT THE END OF THE LEFT WALL IS INTENDED FOR A JEALOUS JUNO, AS COMPARETTI INSISTS, OR IS MERELY A NEOPHYTE FLEEING IN TERROR FROM THE APPROACHING CEREMONY OF FLAGELLATION MATTERS NEITHER ONE WAY NOR ANOTHER AS TO ITS BEAUTY AND GREATNESS IN ART. IN ITSELF IT IS A PIECE OF EXQUISITE FORM, SIMPLE AND EXPRESSIVE



VERY POMPEIAN IS THE GROUP WITH COWERING GIRL ON THE LAP OF A STATELY MATRON; THE DIGNIFIED, PARTLY HIDDEN FIGURE IN BLACK; THE JUBILANT NUDE WITH CYMBALS UPRAISED, THE BACCHANTE IN ECSTASY OF MOTION

represented in a shallow, relief-like plane that one feels himself a spectator in the midst of some solemn drama enacting itself in the room itself. Very impressive is the clear-cut, measured quality of the pattern, while treated with intimacy and warmth as befits a painting, the figures have some of the largeness and dignity of style of a sculptured frieze.

The color too is arresting: against a background of luscious deep vermilion the flesh-tones have a warm and breathing freshness as if laid on only yesterday, and are relieved by creamy or gray-green draperies, and here and there by a garment of purple-black. In this calm, grandiose and sustained performance there is evidence of a hand and mind quite other than those that created or executed most of the frescoes hitherto discovered in Pompeii. The frescoes here are the work of a master-artist rather than of the usual journeyman artisan with his pattern-book designs. It is not unlikely, according to certain indications, that the present work was copied from a Greek original, quite possibly of the fourth century, and there is a certain similarity of feeling between some of these figures and those on Attic grave

reliefs and in Hellenic sculpture of the same period.

The subject of the action here depicted is still a matter of some dispute. Almost since the time of their discovery in 1909 these frescoes have been assumed to represent the initiation of a young girl into the Dionysian Mysteries, and the villa to have been the home of the priestesses of such a cult. A passage in Pausanias has been cited referring to the ceremony of flagellation which neophytes had to undergo in dedicating themselves to the service of the god. Certain of the figures here depicted do indeed seem engaged in some such rite. A recent archæologist, however, scoffs entirely at this interpretation and holds that the theme of the decoration is the marriage of Bacchus and Ariadne, a subject to which the Pompeian taste of that time was particularly partial.

At any rate it is not essential to one's appreciation of the splendid breadth and sweep and clarity of the design as a whole that one should be entirely conversant with the significance of the action represented. It is enough to know that some sort of mystic and solemn ceremony very evidently is in progress and lends an elevated tone to the mood of all the participants in it. Whether the magnificent female figure with upraised arm and flying draperies at the end of the left wall is indeed intended for a jealous Juno, as Comparetti insists, or is merely a neophyte fleeing in terror from the approaching ceremony of flagellation matters neither one way nor another as to its beauty and greatness in art. In itself it is a piece of form as simple and expressive as Giotto, as abstract and powerful as Cézanne, and should rank with the best that has been done in any period of the world's art.

Amazing too is the group of satyrs immediately to the right of this figure and to the left of the badly damaged central group of the end wall which in all interpretations has been taken to represent Dionysius and Ariadne. The old Silenus is holding a pitcher for a young satyr to drink and another youthful satyr raises a mask over the old one's head. This group is a triumph of foreshortening, drawing and composition, to say nothing of its interest as character representation. All in all it is one of the most brilliant bits of painting in the entire room and puts one irresistibly in mind both of Velasquez's *Drinkers* and Murillo's *Melon-Eaters* which came so many centuries later.

Very expressive too are the two principal figures to the left of the central seated pair, the one crouching and reaching out to unveil with a magnificent gesture some draped ceremonial object, the other winged and poised in the act of raising a whip to strike the kneeling half-nude figure in the next panel. As vigorous as one of Signorelli's archangels in the Orvieto *Last Judgment* is this angelic flagellant in pose and drawing, and the pathos of the crouching figure's gesture is unforgettable.

Very Pompeian is the next group, the cowering girl on the lap of the stately matron; the dignified, partly hidden figure in black; and the jubilant nude with cymbals upraised, the perfect Bacchante, poised in an ecstasy of motion. The tenderness with which the flesh is treated, the delicacy of the upper as compared with the lower parts of the figure, are characteristic of all Pompeian painting.

More characteristic of the time and more indicative of Hellenic influences is the universality with which the artist has contrived to invest all the actors in this little drama. The persons are individuals and are treated with tenderness and intimacy; at the same time they are engaged in an action larger than themselves, their eyes are focused not on any definite thing, but are turned on all space. In classical as in Buddhist art there is this blending of the universal with the particular. It is the distinction of these frescoes that more than most of those in Pompeii they show this larger quality, which, joined with nobility of conception and rare beauty of execution, make them a not unworthy example of what the lost art of Greek fresco painting may have been.



THE BADLY DAMAGED CENTRAL GROUP OF THE END WALL HAS IN ALL INTERPRETATIONS BEEN TAKEN TO REPRESENT DIONYSIUS AND ARIADNE. VERY POWERFUL, TOO, ARE THE TWO PRINCIPAL FIGURES TO THE LEFT OF THE CENTRAL PAIR

THE PORTRAITS OF CECILIA BEAUX

BY CARLYLE BURROWS

HER HIGH POSITION IN AMERICAN PORTRAITURE HAS BEEN RECOGNIZED THIS YEAR BY TWO DISTINGUISHED INSTITUTIONS WHICH HAVE AWARDED HER THEIR HIGHEST HONORS

THERE was a time when the observer of tendencies in American art regarded Miss Cecilia Beaux as a specialist in painting the portraits of women and children. It was as though these subjects possessed qualities that in some indefinable manner were specially suited to her taste. She painted them with the greatest sympathy and with a delightful originality of conception that gave them a pictorial as well as a portrait caste. Most of her early successes were paintings of this kind and quality. One needs only glance at the generous range of her work to note this particular trend in her early development. When she painted a masculine model the result usually suffered by comparison, having considerably less warmth and individuality.



MRS. WINCHESTER BENNETT AND DAUGHTER OF NEW HAVEN

But if Miss Beaux responded in other years more readily to the inspiration of womanly charm and juvenile loveliness—qualities one invariably found in her paintings—she soon accustomed herself to a more general view of life. In her attainment to artistic eminence she extended and widened her sympathies. To-day as a portrayer of masculine as well as of feminine types she stands, in America at least, among the best. Her high position in American portraiture has been recognized this year by two distinguished institutions, which have awarded her the highest honors at their disposal. Both honors were national in their significance and as such are to be highly prized.

A short time ago the American Academy of Arts and Letters presented her with the Academy gold medal—the latest of the long series of distinctions America has accorded to her. The medal had been given by the Academy only twice before, on neither occasion to a painter. She received it for distinction in painting, "in recognition of a talent which during a long career of unremitting effort has never fallen below a very high plane." And in the Uffizi, in Florence, in an atmosphere surcharged with the genius of the world's great masters, there now hangs her *Self-Portrait*, painted for that institution by invitation of the Italian Minister of Public Instruction.

The first example of the work of Miss Beaux with which I became acquainted was her *Girl in White* in the Metropolitan Museum of Art. I remember how at first I was struck with the alertness and spontaneous charm of the thing, how refreshing and joyous was its expression of personality. The flashing brilliance of its brushwork was thrilling to the senses. Yet this latter quality seemed to be merely one of the contributing factors in a pictorial scheme of great beauty and dignity. What really counted more was the fine subtlety of drawing and con-



MISS BEAUX HAS DONE NOTHING MORE IMPORTANT DURING RECENT YEARS THAN THE THREE IMPRESSIVE PORTRAITS OF FIGURES IN THE WORLD WAR WHICH SHE WAS COMMISSIONED TO PAINT FOR THE NATIONAL GALLERY IN WASHINGTON. THIS ONE OF ADMIRAL LORD BEATTY HAS A LURID BACKGROUND OF SEA AND SKY WHICH SHE CONCEIVED AS A FITTING SYMBOL OF THE GRIMNESS OF WAR. IN THE STRONG, KEEN FACE AND FIRMLY STUDIED FIGURE IS REVEALED THE SAME FLUENCY OF TOUCH THAT SHE HAS ALWAYS SHOWN BUT THERE IS SCARCELY A PRECEDENT IN ALL HER ACCOMPLISHMENT FOR STURDINESS OF THIS CHARACTERIZATION



IN THE FRENCH CHAMBER OF DEPUTIES MISS BEAUX OBTAINED HER FIRST IMPRESSIONS OF CLEMENCEAU. THE WAR PREMIER WAS PRESENTING THE PLAN OF THE TREATY OF VERSAILLES FOR THE APPROVAL OF THE REPUBLIC. FOR TWO HOURS SHE LOOKED DOWN FROM A VISITORS' BOX WHILE THE RUGGED GRAY-HAIRED STATESMAN MADE HIS IMPASSIONED ADDRESS FROM THE TRIBUNE. THE IMPRESSION HE THEN MADE UPON HER WROTE ITSELF INERADICABLY IN HER MIND. IT WAS AN IMPRESSION DOMINATED BY INTELLECTUAL FORCE AND COLORED BY THE INTENSE FERVOR OF THOSE HISTORIC DAYS THAT SHE TRANSFERRED TO THIS FORCEFUL SKETCH OF THE PREMIER, WHICH NOW HANGS IN WASHINGTON

struction that lay hidden in that radiant figure in white.

There is little doubt that her ancestral combination was singularly advantageous to this artist. Miss Beaux was born in Philadelphia, where her father established his residence shortly after his arrival from France. She received an early education in music, but her interests in that direction were permitted to give way to a more natural inclination towards the graphic arts. Her first teachers were American. It was under William Sartain that she made her earliest experiments in painting. She had already won recognition, however, with a painting entitled *The Last Days of Infancy* that brought her the Mary Smith prize at the Pennsylvania Academy, before she decided to go to Paris to further her talents.



THIS PORTRAIT BY CECILIA BEAUX IS CALLED "MIDNIGHT"

In 1889 she entered Julien's. She had the good fortune at that time also to receive the criticism of several distinguished French teachers of that day among whom were Bouguereau, Tony Robert Fleury and Benjamin Constant, while also receiving valuable counsel from Alexander Harrison and Charles Lazar at Concarneau. They saw in her work clear-cut marks of individuality and each had something to offer her that added strength to it.

Deciding to broaden her experience, the young painter traveled in Italy and in England, where she continued to paint portraits. It seems probable that it was during her sojourn in England that she really found herself. Then, too, Sargent was in the midst of his London successes. Miss Beaux was sympathetic from the start to that fluency in brushwork of which Sargent has ever been a conspicuous exponent. It was perhaps inevitable that their art should seem to function from a common inspiration. But it is saying too little not to grant that Miss Beaux always has looked upon her sitters with a vision of her own.

At home again success came to her instantaneously, and it continued to favor her when a few years afterward she removed her residence from Philadelphia to New York. It was reflected in such of her early pictures and portraits as *After the Meeting*, that striking arrangement so filled with languid charm, now in the Toledo Art Museum; the delightful *Sita and Sarita*, a portrait of a cousin, with her cat on her shoulder, now in the Luxembourg collection in Paris; the portrait called *The Dreamer*, and the *Dorothea and Francesca*, representing in one of her most felicitous compositions the two daughters of Richard Watson Gilder in lyrical attitudes of the dance which, under the title of *The Dancing Lesson*, was exhibited with success in the International Exhibition in London. Miss Beaux regards this picture, which is now in the Chicago Art Institute, as one of the finest things she has done.

As early as 1896 she was able to justify the compliment of confidence reposed in her by her Paris friends and teachers several years earlier, when at the Salon of the Champs de Mars that year six of her portraits were received and hung together by way of paying her work special recognition. There followed the period of the mother-and-child pictures, the period that produced her distinguished *Mrs. Borie and Her Son* and many others. One might pause long to consider the particular qualities of these works, the happy faculty she showed alike in interpreting the spirit of youth and maturity, the aristocratic dignity that characterized them. Special consideration might be paid a precious example like her *Portrait of a Child* on the hand of its nurse, whose presence is so artfully suggested, and about which there is such complete simplicity and naturalness.

There is nothing affected about her designs; nothing forced or artificial in her creating of a decorative effect. As already suggested Miss Beaux has no set ideas about



WHEREVER SEEN, MISS BEAUX'S PORTRAITS WILL BE REMEMBERED FOR THEIR SPARKLING ZEST AND DIGNITY. IT IS ONLY TO BE SAID FOR HER COLOR THAT, WHILE SOMETIMES BRILLIANT, IT IS MORE OFTEN CHARACTERIZED BY HARMONIOUS GOOD TASTE. SHE IS NEVER MORE EXPERT THAN IN DENOTING THE SHADE AND TEXTURE OF WOMEN'S DRESS AND WHERE PALE OR NEUTRAL COLORS ARE INVOLVED HER MAGIC WITH THEM IS THOROUGHLY ALLURING. INDEED, HER WOMEN, IN ALL THEIR ASPECTS OF CHARACTER AND IN ALL THAT MAKES IN THEM FOR CHARM AND ORIGINALITY IN PICTORIAL EFFECT, HAVE REMAINED PERHAPS MOST FELICITOUS AMONG THE PORTRAITS WHICH SHE HAS PAINTED



SUCCESS WAS REFLECTED IN SUCH OF MISS BEAUX'S EARLY PORTRAITS AS "SITA AND SARITA," A DELIGHTFUL PORTRAIT OF A COUSIN WITH HER CAT ON HER SHOULDER. IT IS NOW IN THE LUXEMBOURG COLLECTION IN PARIS. ALTHOUGH MISS BEAUX QUITE NATURALLY HAS GREAT PREFERENCES IN THE PAINTING OF INDIVIDUALS, SHE DRAWS NO LINE FOR SEX OR AGE. IT JUST HAPPENS THAT MANY OF HER MOST NOTABLE WORKS HAVE BEEN OF WOMEN AND CHILDREN; IT ALSO HAPPENS THAT SHE HAS PRODUCED SOME VERY NOTABLE PORTRAITS OF MEN. HER PAINTING TO-DAY, AS FOR MANY YEARS PAST, IS AN EVER-BROADENING RECORD OF ACHIEVEMENT

her subjects. Although she quite naturally has great preferences in the painting of individuals, she draws no line for sex or age. It just happens that many of her most notable works have been of women and children; it also happens that she has produced some very notable portraits of men. The fine, outstanding likeness of Richard Watson Gilder holds as definite, if a rather isolated place, in the early record of her achievement, as do the World War portraits in one of its later phases.

Many are the impressive portraits from the hand of Miss Beaux in recent years, but she has done nothing more important than the three portraits of figures in the World War she was commissioned to paint for the National Gallery in Washington—portraits of Cardinal Mercier, Clemenceau and Lord Beatty.



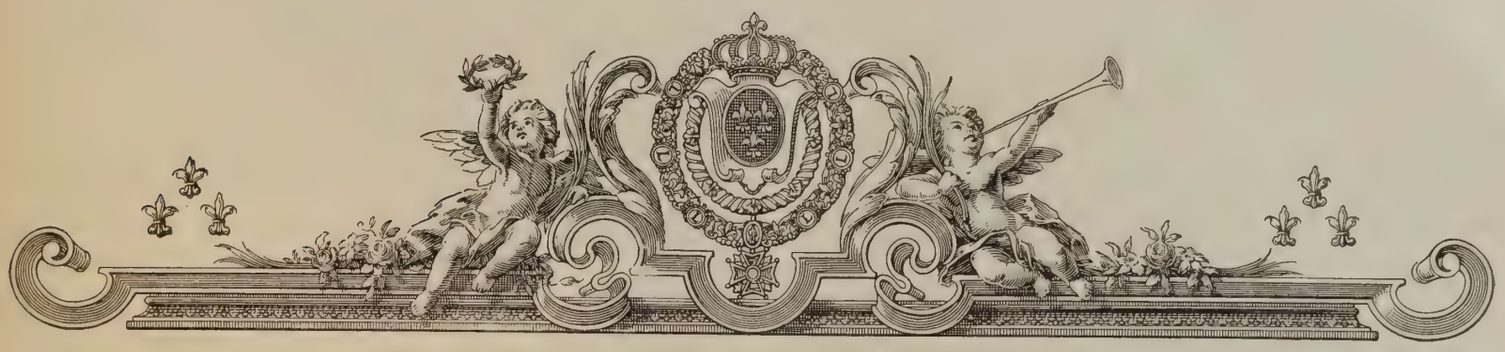
MISS BEAUX'S PORTRAIT OF THORNTON OAKLEY

Miss Beaux had already cherished a desire to paint some of those great men, with the idea of herself presenting their portraits to the Government. In the French Chamber of Deputies, she obtained her first impressions of Clemenceau. The war premier was presenting the plan of the Treaty of Versailles for the approval of the Republic. For two hours Miss Beaux looked down from a visitors' box on that memorable day in 1919 while the rugged, gray-haired statesman made his impassioned address from the tribune. The impression he then made upon her wrote itself ineradicably in her mind. It was an impression dominated by intellectual force and colored by the intense fervor of those historic days that she transferred to the forceful sketch of the premier addressing the deputies, which now hangs in Washington.

But it was Cardinal Mercier to whom Miss Beaux's heart went out most. He gave her a room in the *archeveche* where he could frequently come to pose, and she became enthralled with the kindly, heroic figure of the Belgian prelate, with whom she discussed many matters of world import. Her conception of him bears tribute, in its fine sincerity, to her high quality as a painter. In Lord Beatty she saw coupled with a dauntless personality something more of the glamorous side of the war. She painted the British admiral in gleaming uniform, his hands resting on the hilt of a sword implanted firmly in front of him, and a copious uniform cloak thrown around his shoulders. The lurid background of sea and sky is conceived as a fitting symbol of the grimness of war. In the strong, keen face and firmly studied figure is revealed the same fluency of touch that she has always shown but there is scarcely a precedent in all her accomplishment for the power and sturdiness of this characterization.

Her canvases have remained consistently modern in spite of the devious paths that have been surveyed within her time toward a more emphatic modernity. Like the works of Sargent they are a keen reflection of the nervous energy of to-day. There is a broad suggestiveness about them that banishes any thought of inconsequential details. She rarely resorts to costume effects, or to the pretty tricks in decoration with which so many portrait painters draw attention away from the infirmities of their drawing and construction. The unconventionality she has shown in many of her designs is never obtrusive, stilted or artificial but always a charming part of her aim to interpret fundamental aspects of character in the most engratiating yet simple way.

A member of the National Academy of Design since 1902; Societaire des Beaux Arts, Paris; winner of highest medals and prizes in Paris, Philadelphia, New York, Pittsburgh, San Francisco and Chicago, and represented with paintings in eight museums throughout the United States and Europe—such is a portion of the tangible record of her art accomplishment. It would be impressive were it not for the fact that her painted work itself speaks more abundantly than any such mere enumeration of achievement can ever speak of any artist.



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NOTES ON CURRENT ART

A PAINTING of Hercules and Omphale which has recently come into this country by way of Riga and Moscow from a collection of some member of the Romanoff family is attributed by Dr. Bode to Alessandro Varotari, called Il Padovanino, a follower of Titian. The reverse of the photograph on which Dr. Bode has written his opinion is shown next the painting itself. Dr. Bode invited it for exhibition at the Kaiser Friedrich Museum and said that only present financial conditions caused him to let it go out of Germany. The picture, which measures fifty by sixty inches, is now in the care of the Milch Galleries. The story of Hercules and Omphale is part of the history of that popular hero contributed by Lydia. After the completion of the twelve labors, which he did at the command of Eurystheus, he went to Thebes where he fell in love with Iole, daughter of Eurytus, King of Oechalia. He therefore made a present of his wife Megara to Iolaus, but his purposes were not easily accomplished for Iole's father declared that he would only consent to her marriage with Hercules when he should conquer him and his sons in shooting with the bow. This Hercules did but Eurytus and his sons still refused to give up Iole. Only one of the sons spoke in favor of Hercules and this was Iphitus. Not long after this Hercules fell into a fit of madness and slew his friend, Iphitus. He sought purification from this murder but a severe sickness attacked him and he was ordered by the oracle at Delphi to serve for three years for wages and give his earnings to Eurytus. He went to Lydia and became a servant to Omphale, the queen of the country, and during this time is said to have lived effeminately, performing a woman's tasks and wearing women's garments. The moment of the painting shows him at the conclusion of his servitude.



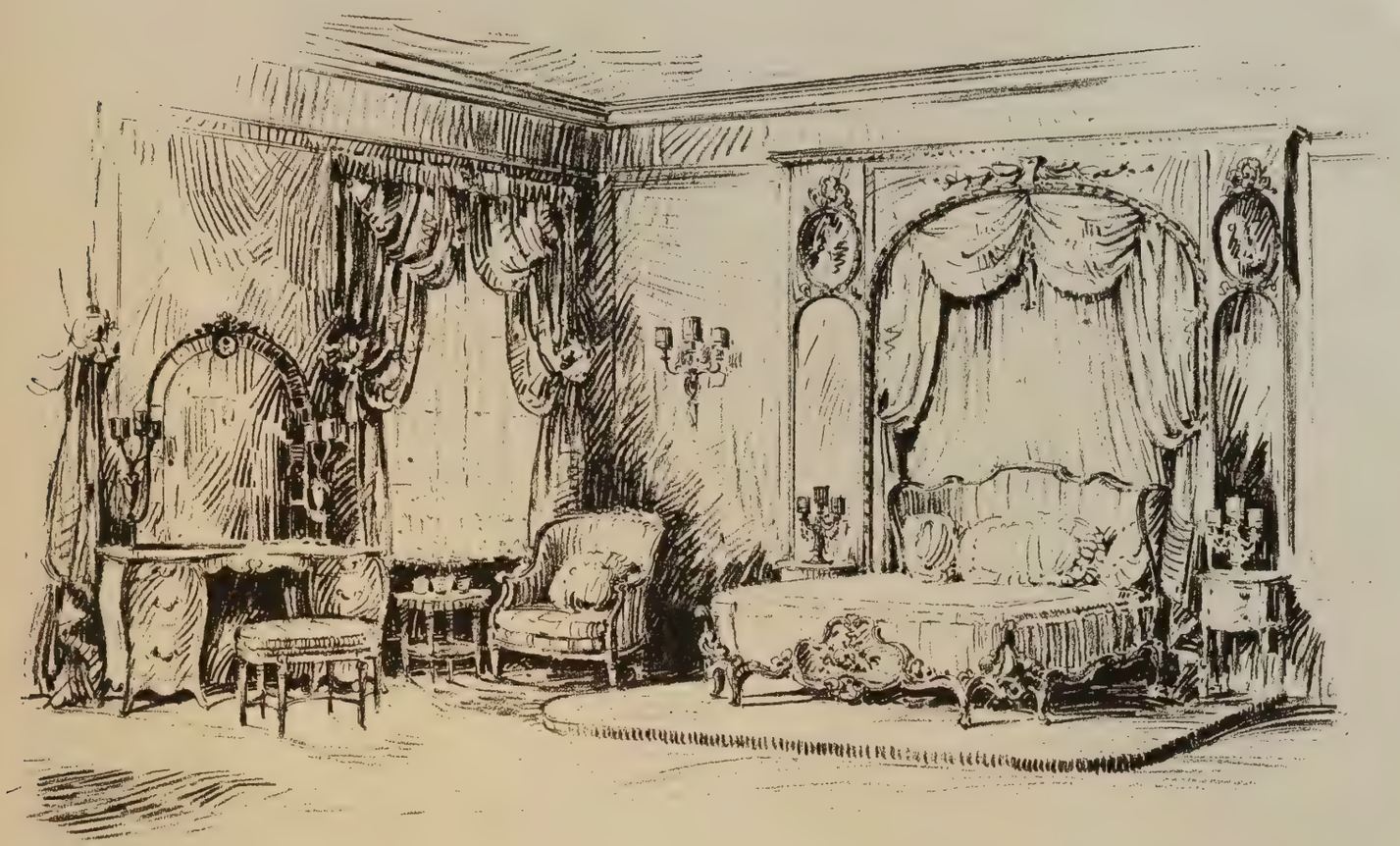
Courtesy of Duveen Brothers

A MEZZOTINT OF ROMNEY'S "PORTRAIT OF MRS. DAVENPORT"

AS an addition to the number of Italian salvers reproduced in the article on Italian birth and marriage salvers in the September number, we include here the *desco da parto* in the Fogg Museum, Cambridge, which arrived too late for publication with the rest. This makes complete, so far as we are able to discover, the number of these salvers in American collections. The Fogg salver portrays the birth of John the Baptist, a subject which it shares with the one of the two salvers in the New York Historical Society which it very much resembles. Like the Historical Society's salver it is of the early fifteenth century. The reverse, according to the general custom, bore the maternal and paternal arms. These salvers were used to carry the gifts presented to mothers and to brides.

THE purchase of Romney's portrait of Mrs. Davenport by Duveen Brothers at Christie's last summer for approximately $300,000 set a record price for a Romney. We reproduce here a mezzotint engraving of this portrait made by John Jones in 1784. The unusual price was the result of the bidding between Mr. Alexander Martin, representing Sir Joseph Duveen, and Mr. Carstairs of Knoedlers, which sent the price far above the other paintings in the sale; the portrait of Lady Hamilton which, like the Mrs. Davenport, was from the collection of General William Bromley-Davenport, brought only $68,000.

The portrait of Mrs. Davenport was exhibited at the Royal Academy Winter exhibitions of 1878 and 1892. Charlotte Davenport was a daughter of Ralph Sneyd of Keele, Staffordshire; she was born in 1756 and died in 1829. She was a cousin of the Honora Sneyd who was painted by Romney in the series of portraits known as the *Serena* pictures. Her husband was David Daven-



New York Galleries, Inc., Decorators

Like Marie Antoinette, who took so much joy in planning a lovely room for herself, the clever woman of today realizes that she can give the fullest expression to her personal preferences in developing the decorative scheme of her sleeping room and boudoir.

¶ In her own apartment, happily, she is not restrained by considerations of formality ~ Here, for instance, she may introduce a favorite note in color, and with this as the keynote, develop an environment which owes its chief charm to the fact that it is an intimate and graceful expression of her personality.

¶ The essence of the problem, of course, is in acquiring just the right things for the scheme in view—the furniture,which may determine the *motif* of the entire ensemble, and those decorative accompaniments which will harmonize with the chosen background. ~

¶ Should one's pursuit of such essentials lead to these Galleries, a realm of enchantment will reveal itself. ~ For here the artistry of the decorator is united with the skill of the cabinetmaker in producing a series of delightful ensembles for all the rooms of the well-appointed town or country dwelling. ~ ~



New York Galleries

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port of Capesthorne, Member of Parliament for Cheshire in 1777. Mrs. Davenport is shown in a landscape background wearing a fur-trimmed pink dress and broad white hat with a brown bow. Both her portrait and that of Lady Hamilton will probably come to this country.

AS it stands in a newly arranged gallery in the Metropolitan Museum of Art, this marble is exhibited as an example of Early Christian art. It comes from a tomb at Tarsus and represents Jonah and the whale, a subject very popular in Asia Minor in the fourth or fifth century, the land and time in which it was carved. In that relation it speaks for itself, but it has another aspect which gives to it a rarer distinction, that of the field of the history of ship-building. Our knowledge of Roman ships, especially as to their visual appearance, is chiefly gathered from crude representations on coins or on an occasional bas-relief but in this instance we have a vessel actually in the round. This work, looked upon purely as a ship model, shows several interesting details such as the high stern and low bow, the high ornament of the stem of the ship, prevalent in that age, evidently having been broken off. There is also the beginnings of what afterwards became the quarter galleries of vessels of a later day, the huge timbers protruding through the hull above the waterline possibly as fenders, and a quarter-deck house. Even the rudder, which in those days consisted of steering oars on either quarter, is indicated by the starboard oar protruding downward from the "quarter gallery." Except for the little Egyptian models, familiar now in many art museums, this is the earliest type of ship model in this country.

TWO ancient Roman galleys which have been sunk for almost nineteen centuries in Lake Nemi and have resisted all previous attempts to recover them are the object of an order from Mussolini who has directed the Minister of Public Instruction to take steps to recover them. It is to be hoped that the Premier's power for accomplishing the impossible will back the enterprise for there is probably no "sunken treasure" of greater interest to archæologists. These galleys of the Emperor Caligula were no ordinary vessels, built



Courtesy of the Metropolitan Museum of Art

THIS MARBLE IS EXHIBITED AS AN EXAMPLE OF EARLY CHRISTIAN ART. IT COMES FROM A TOMB AT TARSUS AND REPRESENTS JONAH AND THE WHALE, A SUBJECT WHICH WAS POPULAR IN ASIA MINOR DURING THE FOURTH OR FIFTH CENTURY

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A FIFTEENTH CENTURY ITALIAN BIRTH SALVER PORTRAYING THE BIRTH OF JOHN THE BAPTIST, A SUBJECT WHICH IT SHARES WITH THE ONE OF TWO SALVERS WHICH IT RESEMBLES IN THE MUSEUM OF THE NEW YORK HISTORICAL SOCIETY

simply for the practical purposes of transportation; they were true floating palaces, conceived and furnished according to the ideas of an age that had fairly gone mad on the subject of luxury and magnificence.

The existence of the vessels has been known since the fifteenth century when fishermen found bronzes and pieces of wood in their nets. So far there has been accumulated considerable information about them; but the two galleys, one of them four hundred and fifty feet long, still lie under thirty feet of water. The decks are found to have been paved with a mosaic of which porphyry and enamel formed a part. There were libraries, marble baths; the bulwarks were cast in bronze; the vast saloons contained many sculptures and, from descriptions of this type of floating villa written in that period, we know that there were beautiful painted walls and ceilings and that vines and fruit trees edged the covered walks.

Attempts to recover these galleys in 1535, 1827 and 1905 failed but the information that has been gathered has served only to stimulate curiosity rather than to satisfy it. One of the methods proposed by modern engineers is to drain the lake by tunneling into the side of the extinct volcano of which the lake is a crater. Previous attempts to lift the vessels have failed because the wood is so rotted that pieces only break away from the hull.

AS a memorial to John Singer Sargent in St. Paul's in London, the artist's sisters have erected a



ARIEL AND TAEPING

"Oh the little more and how much it is;
Oh the little less and what miles away."
—Robert Browning

On May 30, 1866, the "Ariel" and the "Taeping" set sail from the Pagoda anchorage at Foo Chow for London. After ninety days of sailing over sixteen thousand miles of ocean they were but five miles apart off the Lizard

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Seymour sideboard of mahogany inlaid with satinwood

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replica of the great bronze crucifix which is part of the *Dogma of the Redemption* in the Boston Public Library. The crucifix, which faces the Painter's Corner, is of bronze and is eleven feet in height. This *Crucifixion* is as totally unlike the conventional crucifix as the other mural work at Boston is unlike the traditional rendering of its chosen subjects of law and religion. It shows the Christ on the cross and, bound to either side of him, Adam and Eve, each holding a chalice beneath the pierced hands. The Christ is not the suffering figure of the older Crucifixions, but, in accordance with the entirely symbolical conception of the artist, the benign, forgiving Savior by whose sacrifice humanity is redeemed.

IT is always an inspiration to find an interesting sign post, a beautifully arranged store window, an artistic advertisement, or any manifestation whatever of the art spirit in relation to some practical phase of human relations. It is for this reason that William Zorach's clock of bronze, recently placed upon the Schwarzenbach Building in New York, justifies special mention. It juts out over the passing crowd in the street, some members of which will no doubt rejoice that it is more than a timepiece and that an artist who is also a craftsman has been called upon to create something that adds interest to its contemplation.

The design carries out a definite symbology. Zoroaster, as "the master mind and doer of all things" sits on top of the clock, and at one side is a slave, representing the "primitive forces and instincts of man." On the hour the figure of Zoroaster rises and waves a wand, the slave springs to his feet and strikes a cocoon at the master's feet and out comes the Queen of Silk, who personifies the interests of the firm which had the clock constructed. Mr. Zorach has also designed metal doors for the building.

THANKS must be given to England for an honor to the American mural painter, Edwin Austin Abbey, in which Mr. Abbey's ideas of teaching are to be carried out in scholarships. The name of the organization undertaking this work is The Edwin Austin Abbey Memorial Scholarships for Mural Painting, Inc., and the address is Chelsea Lodge, 42 Tite St., Chelsea, London, S.W. 3. The council is composed of Lord Northbourne, Mrs. E. A. Abbey, E. F. Burridge, and Professor E. W. Tristram, F.S.A. Three scholarships are to be offered each year and the competitions for awarding them will be open to men and women who are either British subjects or citizens of the United States. Two minor scholarships will consist of one hundred and twenty-five pounds a year and the major scholarship of two hundred and fifty pounds a year. Both are renewable for two further periods of one year each. The holders of the scholarships will be requested to devote themselves particularly to the study of mural decoration and its relation to architectural conditions. Most of the time covered by the major scholarship is to be spent in Italy and of the minor scholarships in London. The tenure of the minor scholarships will begin on September 1 and of major scholarships on April 1. Applications may be secured from the address mentioned above and the completed form for the minor scholarship must be received not later than May 1 and for the major scholarship must be received not later than December 14.



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THE ART OF THE MINIATURE PAINTER. By Dr. George C. Williamson and Percy Buckman. *Charles Scribner's Sons, New York. Price $8.00.*

The history of English rather than European miniature painting is more particularly the subject of these two authors, although the origin of the miniature necessarily causes some mention of those early illuminated manuscripts in France and Italy in which small portraits first appeared. Dr. Williamson, author of the catalogue of the Pierpont Morgan Collection of miniatures, occupies the first half of the book with an account of miniature painting from its historical aspect, and Mr. Buckman, himself a miniature painter, instructs the student of the art in practical questions of technique. The book concludes with a few pages from S. Arthur Lindsay, who, like Mr. Buckman, is a member of the Royal Miniature Society, on the subject of the need for a modern style in miniature painting. The scope of the book is therefore considerable, and it includes not only æsthetic standards, but also practical considerations, such as cost. The latter refers not to collectors' prices but the charge which the contemporary miniature painter may consider a fair one. Since the book is written of English conditions the same standard does not apply to America, and mention is made of the fact that the twenty-five guineas which is the average charge in England is exceeded here.

Mr. Lindsay bases his appeal for a modern treatment of the miniature on the evidence that miniatures are no longer worn and that the requirements of portability need no longer dominate their size or style. He says that "a modern miniature should be as freely and directly painted as a Sargent or a Zorn, every brushmark should be as clearly masterly, and any evidences of correction by stippling should be as entirely absent as in the work of the best oil or water-color painters of the day."

Dr. Williamson traces the history of the miniature from its first appearance on the pages of the illuminated manuscript or the legal document—from which it used to be cut out so it could be framed and worn, thus instigating the painting of miniatures for their own sake—through its period of unsurpassed splendor in the work of Holbein, and the later achievements of Samuel Cooper and Richard Cosway. Among the miniatures on enamel, whose difficulties of execution are not so widely appreciated, it is interesting to find illustrated a very beautiful portrait of George Washington, by William Prewett, in the collection of the Duke of Buccleuch and Queensberry, which is as vigorous as a Gilbert Stuart and is more like the American painter's conception of Washington than most other portraits of him. Among the three color plates is the famous portrait of Anne of Cleves by Holbein and the number of half-tone illustrations is close to one hundred.

THE AMERICAN SPIRIT IN ARCHITECTURE. By Talbot Faulkner Hamlin. *Yale University Press, New Haven.*

A book on architecture is always to be welcomed, and one like this deserves an especially warm reception. The public as a mass is coming more and more to appreciate the subtle art of design in building, but there is still need for a great deal of analysis and interpretation to assist in the process of observation. So much of one's understanding of architecture depends on an historical viewpoint that a book like this, with its chronological arrangement, is a delightful offer of assistance.

This is not a handbook of building, however, or a primer for the architecturally uneducated. It is a survey of the development of architecture in this country from the time it emerged from its early European backgrounds and established itself as "colonial," through the present terraced monuments which are the modern skyscraper. It even hazards a guess toward what the future may have in store. There is a short introduction which surveys this entire span in a few pages of concise and interesting information, and the rest of the book is principally pictures of buildings which demonstrate the evolution. These illustrations, with their descriptive captions, and the brief recapitulation at the beginning of each chapter, are a veritable education on the development of the American temperament. From the utilitarian beauty of the log cabin, the self-contained dignity of the classic colonial, the devoted imitation during the Roman Revival, the fanaticism of the cast iron and jig-saw epidemic, through the first glimmerings of a new viewpoint and the present splendid record of achievement and indications of progress—it is a bewildering story and a significant comment. The pictures invite careful and repeated study and the information they impart is the more welcome as it is derived through one's own effort and not from a lecture by the author.

In a book of such splendid material it might be wished it were presented in a more attractive form. The appearance of the pages is prejudiced by the

(*Continued on page 92*)



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A SHELF OF NEW ART BOOKS

(*Continued from page 90*)

disturbing selection of type and the crowded arrangement of pictures. Much of this, of course, was unavoidable, but a better make-up would have contributed a great deal to the complete enjoyment of the contents.

In spite of this handicap, however, this book, the latest addition to the *Pageant of America* series, is a well organized and very satisfactory document of American architectural development.

ART STUDIES, MEDIEVAL, RENAISSANCE AND MODERN. An extra number of The American Journal of Archæology, 1925. *Harvard University Press, Cambridge, Mass. Price $7.50.*

FEW books published in America are so profoundly scholarly as these publications of the American Journal of Archæology edited by members of the departments of fine arts of Harvard and Princeton Universities. The nature of the material, the manner of treating it, and the authority of the contributors give these publications a distinction not often challenged by American books on art.

While the title of the series would seem to refer to European and American art (and Occidental art is in fact the main consideration), the longest division of the present volume is given to *Arhats in Art*, by Frederick Mortimer Clapp. These deified hermits of Buddhistic India and China are considered in relation to their frequent appearance in the painting of China and Japan.

Georgiana Goddard King writes of the *Problem of the Duero*, that valley in Spain whose architecture presents so strange an amalgamation of eastern and western motifs through the contact of Moslem and Christian. There are motifs here which have traveled by a roundabout way from Greece to Gandhara and back across two continents to adorn a Spanish church.

An early American sculptor whose work has been overtaken by an undeserved neglect, Martin Milmore, is re-discovered by Chandler Rathfon Post. The term "early" is a relative one, having no relation to political history, for Milmore was born in 1844 and died in 1883. Dr. Post calls the style in which Milmore and the sculptors of his period worked one of "moderate realism," in which "the modeling included further and better definition of the object than in the neoclassic period, but the surfaces remained hard and dry (that is, the surfaces were not yet broken up into sketchy expanses of bosses and depressions, as in more modern sculpture, for the sake of provoking a pictorial play of light and shade)." Milmore, who was only four years older than St. Gaudens, died early and it is possible that he might have joined the forces of the movement that gave American sculpture an international importance.

Other contributions to Art Studies are *An Unknown Pieta by Michelangelo*, by Ernst Steinmann and *An Unpublished Painting in the Cathedral of St. John the Divine, New York*, by George Harold Edgell. The latter is a polyptych by the Sienese Giovanni di Paolo.

Mr. Henry Goldman's Madonna and a portrait of a Franciscan author in the collection of Mr. Bernhard Berenson are considered by Frank Jewett Mather and are here published for the first time as the work of Giotto. The relation of the Madonna to a St. Stephen which belonged to the late Herbert P. Horne and has been attributed by several authorities to Giotto is one of the supports which Dr. Mather finds for his theory, although the chief evidence he draws from the painting itself.

Raimond Van Marle writes of the paintings of the beginning of the fourteenth century in the Church of San Flavano at Montefiascone, Melville Weber of the frescoes of Tavant, Kenneth John Conant of the Cathedral of Santiago de Compostela, and Arthur Pope presents a *Quantitative Theory of Æsthetic Values*. Charles Rufus Morey offers considerable evidence against the authenticity of the famous *Antioch Chalice* and concludes with the opinion that it is either a modern forgery or was not done earlier than the fourth century.

ENGLISH ROOMS AND THEIR DECORATION AT A GLANCE. By CHARLES H. HAYWARD. *G. P. Putnam's Sons, New York. Price $3.50.*

ALTHOUGH the titles of the books in this series (which includes another by the same author on English furniture) suggest a condensation of information for the sake of a quick assimilation of essentials, the book itself is leisurely and detailed enough to make it interesting to the designer as well as the general reader. The two hundred illustrations from the author's own drawings are especially generous in presenting the detail of carvings, ceilings, and paneling in the historic rooms which are his subjects. The period covered by the book is from 1066 to 1800, from the Norman hall to the Georgian mansion.

(*Concluded on page 105*)



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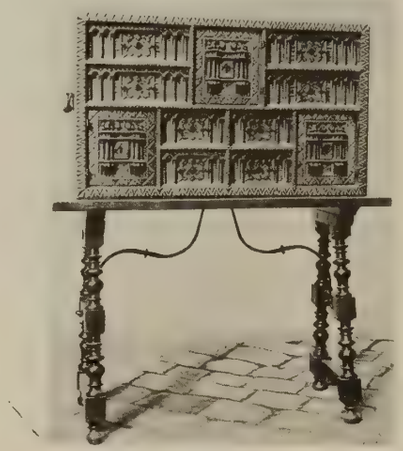
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GIOVANNI ANTONIO BOLTRAFFIO

(*Continued from page 25*)

from his cartoons); *Madonna and Donor*, a fresco lunette, probably painted in 1513, in the cloisters of the Church of St. Onofrio, Rome (this is much damaged and long passed as a work by Leonardo and later as Lorenzo di Credi's); a *Madonna Nursing Child*, Galleria Lochis, Accademia Carrara, Bergamo; *Portrait of a Man*, collection Frizzoni, Milan; *Profile of a Man*, collection Mond, London; pastel *Portrait Bust of a Young Man*, Ambrosiana; pastel *Portrait Bust of a Lady*, Ambrosiana; *Madonna and Child*, perhaps painted in 1514, Museum of Fine Arts, Budapest; *Santa Barbara*, painted in 1502 for the Church of San Satiro, Milan, now in the Kaiser Friederich Museum, Berlin; *Madonna and Child*, painted towards the end of Boltraffio's life, National Gallery, London; the *Portrait Bust of a Youth*, collection Johnson, Philadelphia, probably painted between 1505 and 1510; and the *Portrait of Clarice Pusterla*, collection Luchino del Mayno, Milan.

In addition to the works mentioned above, there are also the following: *Portrait of a Lady*, collection D'adda, Arcore; *Madonna*, Berlin; *Bust of a Young Man*, Berne; *Salvator Mundi* subjections in the following collections: Parry of Gloucester, Northbrook of London, Yarborough of London, Trivulzio of Milan and in the Czernin Gallery, Vienna; *Profile of a Lady*, collection Weber, Hamburg; *Bust of a Lady in Grey* and *Head of a Man in Black*, collection Borromeo, Isola Bella; *Madonna and Child*, formerly collection Salting, now in the National Gallery, London (this is a repetition of *The Virgin With the Book*); *Bust of St. John the Baptist*, a tondo in the Grand Ducal Palace, Meiningen; *Bust of a Laurel-crowned Youth*, collection Mme. Frizzoni, Messina; *Head of Ivy-crowned Boy*, Galleria Borromeo, Milan; *Portrait of Girolamo Casio*, Brera Gallery, Milan; *Four Saints With Kneeling Donors*, Museo Artistico Municipale, Castello, Milan; *Portrait of a Man*, and a second *Madonna and Child*, Poldi-Pezzoli Museum, Milan; *Portrait of a Lady*, collection F. Borromeo, Milan; *St. Sebastien*, collection Frizzoni, Milan; *Bust of a Youth*, collection Sir Philip Sassoon, England; *Bust of a Lady*, Galleria Malaspina, Pavia; *Bust of San Sebastien*, collection Prince Liechtenstein; *Madonna*, collection Tucher, Vienna; *Madonna*, collection Wittgenstein, Vienna, and a *Portrait of a Man*, Zurich.

Berenson also attributed to Boltraffio the *Bust of a Lady With Weasel*, Czartoryski Museum, Cracow. This certainly seems not to be Leonardo's own and some critics assign it to Ambrogio da Predis. As Osvald Siren observed, it shows a somewhat disjointed and superficial treatment, while the hands are strikingly like Boltraffio's. The figure in this painting, that of the *Madonna of the Family Casio* and that of *La Belle Ferroniere* in the Louvre may, as Muther suggested, follow the same model.

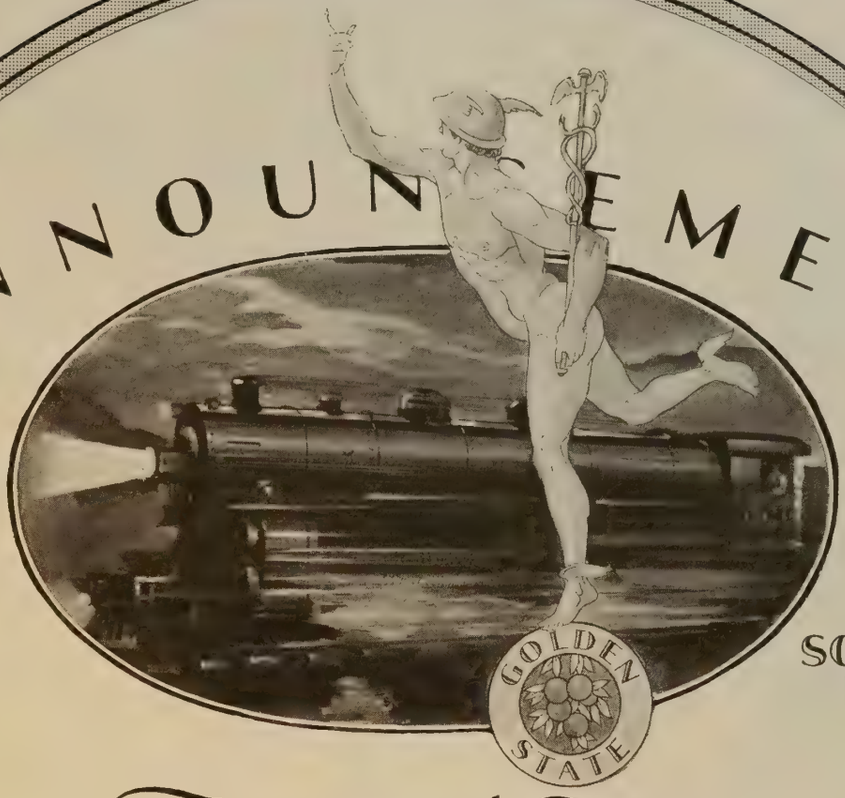
Having one's work mistaken for Leonardo's is a compliment, but without compensation since immortality and confusion travel in company with difficulty. While Sir Charles Holmes was maintaining Leonardo's authorship of the *Madonna of the Rocks* (National Gallery), the Commendatori Venturi was pressing his claim that it was a work of Ambrogio da Predis; and while Berenson confidently listed as Boltraffio's the Munster *Madonna*, he seems to have overlooked the fact of its extraordinary resemblance to the design of Dürer's Madonna subject, engraved in 1513, and that the background of this Munster painting follows the design of an engraving by Lucas van Leyden (Bartsch, 24). Then there is the *Girl With Cherries*, Metropolitan Museum of Art: at first it passed as Leonardo's, later as Boltraffio's, and now, following the study by Fry, as from the brush of Ambrogio da Predis, an attribution in which Berenson concurred. From the eyes to the chin the face of the figure of this painting bears a striking resemblance to that of the *Virgin and Child* in the Poldi-Pezzoli Museum, and also to a drawing of the head of a woman in the Borghese Gallery, Rome; furthermore the position of the right hand has close kinship with the right hand of Boltraffio's *Girolamo Casio* in the Brera, and the wreath not alien to Boltraffio's fondness for such adornment.

Controversy has also, at times, raged around the two pastel portraits in color in the Ambrosiana; but I think they must rest with Boltraffio. The Ambrosiana *Bust of a Young Man*, it seems to me, is closely related to the Berne *Bust of a Young Man;* I think it likely enough that both are portraits of a fellow-pupil or other friend of Boltraffio's, likely enough that they are portraits of Francesco Melzi. The panel *Portrait of a Youth* in Sir Philip Sassoon's collection, unquestionably by Boltraffio, also bears a close resemblance in type to the Ambrosiana pastel. Likewise in the Ambrosiana pastel *Portrait Bust of a Lady* hint of the type of the *Santa Barbara* in Berlin, the largest of Boltraffio's works, a painting noble and spiritual in conception and as Muther remarks solemn and sublime. Carotti would take from Leonardo and give to Boltraffio another drawing in the Ambrosiana as being a sketch for the portrait of Oldrada Pontano as donor in the *Madonna di Lodi*.

The *Portrait of a Musician* in the Ambrosiana was attributed to Ambrogio da Predis by Berenson and this was Morelli's attribution; others have claimed it for Boltraffio. Carotti did not include it in his list. The *Portrait of a Lady* in the Liechtenstein Gallery, Vienna, was attributed to Verrochio

(*Concluded on page 102*)

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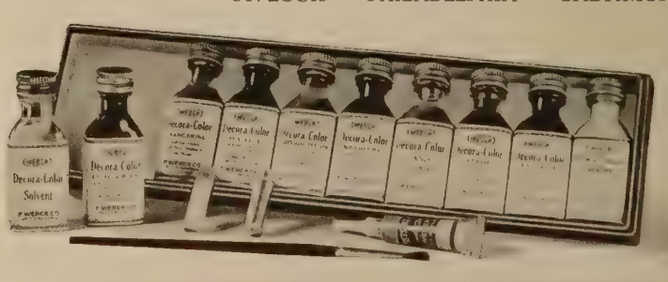
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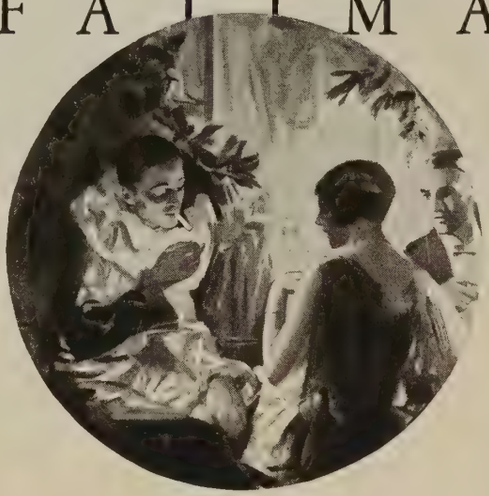
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GIOVANNI ANTONIO BOLTRAFFIO

(Continued from page 94)

by Morelli, to Leonardo by Bode, and by others to Sodoma and again to Boltraffio. In the matter of drawings, undoubtedly many which now bear attribution to Leonardo should be given to Boltraffio. I venture to say that if all the spurious Boltraffios are not yet cast out, neither are all the genuine ones brought to acknowledgment of his hand. I have no doubt but that a real Boltraffio or two remain for the discoverer to reveal. However that may be, perhaps we must not encourage the habit of looking for too much from Leonardo and too little from his pupil, Boltraffio.

Boltraffio has been called fresher than Leonardo but inferior to him, and this is true. Leonardo could combine great delicacy with remarkable firmness in contour delineation, and Boltraffio missed this perfection. In portraiture Boltraffio must occupy a distinguished place; in this branch of his art he more nearly approaches Leonardo than does any one of Leonardo's other pupils. We have only to study his portraits to realize how much more of Boltraffio than of Leonardo there really is in them, taken as a whole. Naturally enough his influences were many; every notable artist's have been. To get above and beyond the cloying of compelling influences is less to be expected if one is particularly sensitive to those influences and is almost entirely in accord with their trend. The first period of Boltraffio's art shows how strongly it bore the impress of the master, Leonardo, but even then it did not quite "smother," witness: *The Virgin With the Book* (formerly the Crespi Madonna), already mentioned. The second period finds Boltraffio's art self-creating with the individual power that produced the *Santa Barbara*. It seems to me that nearly all of Boltraffio's heads have a quality that suggests their being actual portraits, portraits of friends, perhaps.

As to other Boltraffio characteristics, one notes the oval heads of his Madonnas, the long-fingered hands, the small size of his panels, minute modeling in spots and somewhat unrelated planes, a firm but slightly stiff contour line, a "sleepy-eyedness" in most of his faces, one eye lower a bit than the other in most of his works, a definite sense of refinement, a calmness and lack of any suggestion of the dramatic, a certain tenderness (sometimes mistaken by those whom William James called the "tough-minded" for saccharinity), the pallid flesh tones seen in his madonnas, and his use of a peculiar bright cherry red impasto (this is also found in works by Marco D'Oggiono and in some of Gianpietrino's).

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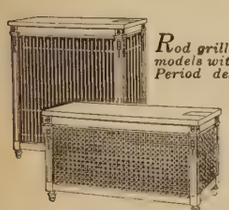
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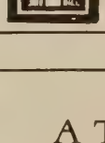
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A SHELF OF NEW ART BOOKS

(*Continued from page 92*)

The book falls into the two obvious divisions, the period of the anonymous craftsmen who worked in the Gothic manner, practically unsupervised, and the period in which certain men like Inigo Jones, Sir Christopher Wren, and the brothers Adam dominated their workmen and impressed their originality upon the prevailing styles.

The earlier type of interior, growing out of the needs of a military stronghold in which living quarters took form according to practical demands, supplied the basis which the later Gothic, Tudor, and Jacobean craftsmen elaborated, modified, and adorned, without making any radical changes in the original structure. It remained for Inigo Jones to sweep the old order aside and establish a new one in which structural harmony received a consideration hitherto unaccorded. The earlier craftsmen had concentrated largely upon ornament, and let doors and windows come where a whim might dictate. The result, however, was generally charming, in many instances superb, and the unknown artisans of the fifteenth and sixteenth centuries often inspire a greater friendliness than the classically trained architects of the seventeenth and eighteenth.

Contrary to many books with a large number of illustrations, the drawings here are not placed all together at the end but appear through the text facing the pages referring to them, an arrangement which helps in assimilating their import "at a glance."

THE PICTURE GALLERY OF THE VIENNA ART MUSEUM. Introduction by GUSTAV GLÜCK. *Anton Schroll and Company, Vienna.*

THE foremost art publishing firm in Austria, Anton Schroll and Company, which brought out lately a series of portfolios of facsimile prints of some of the finest drawings by old masters in the Albertina Collection, offers now to English-speaking art lovers an English edition of their book. This is the more valuable as Dr. Glück, for years head of this Gallery, has supplied the introductory text as well as the explanatory notes at the end of the volume which contains, incidentally, one hundred and sixty plates with fine illustrations of the most famous paintings in the State Gallery. His text again proves, in its great erudition and fine understanding of the artistic qualities of the works under his care, that Dr. Glück's directorship of the famous Gallery has always been a real labor of love to which he has dedicated all his remarkable knowledge and energy.

The historical introduction shows most interestingly the development of the collection, which is rich in certain schools and masters and comparatively poor in others. In this connection it must not be forgotten that the Vienna Gallery was really, until quite recently, the private collection of the Imperial house of the Hapsburgs and, to a great extent, the creation of only a few of its members who were especially interested in art. But Dr. Glück rightly remarks that just this circumstance makes the Gallery, in a way, of especial attraction to its visitors, as it gives it an air of unusual vitality through the expression of a quite personal taste, whereas most of the other public galleries constitute a museum arranged for the visitors' instruction, with all the weariness and fatigue which only too quickly are evoked in such institutions.

In a new edition, the publishers will do well to go over the translation of Dr. Glück's text carefully, as it contains a number of rather awkward expressions and is not free of printer's errors.

BOOKS RECEIVED

BENVENUTO CELLINI, HIS AUTOBIOGRAPHY. Translated by JOHN ADDINGTON SYMONDS, new popular edition. *Charles Scribner's Sons, New York. Price $2.50.*

FAMOUS ETCHINGS FROM DÜRER TO WHISTLER, with twelve photogravure plates. Edited by R. A. WALKER. *Halton and Truscott Smith, London. Price 5 shillings.*

ANATOMY FOR ARTISTS. By E. WOLFF. *The Macmillan Co., New York. Price $5.00.*

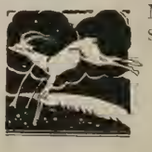
HISTORIC DOORWAYS OF OLD SALEM. By MARY HARROD NORTHEND. *Houghton, Mifflin Co., Boston. Price $3.00.*

WHY WE LOOK AT PICTURES. By CARL H. P. THURSTON. *Dodd, Mead and Co., New York. Price $4.00.*

CANADA. By LOUIS HAMILTON. Illustrated with 288 photogravure plates. *Brentano's, New York. Price $7.50.*

THE FALISCANS IN PREHISTORIC TIMES. By LOUISE ADAMS HOLLAND. Papers and Monographs of the American Academy in Rome, Vol. 5.

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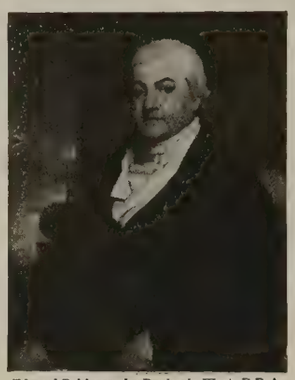
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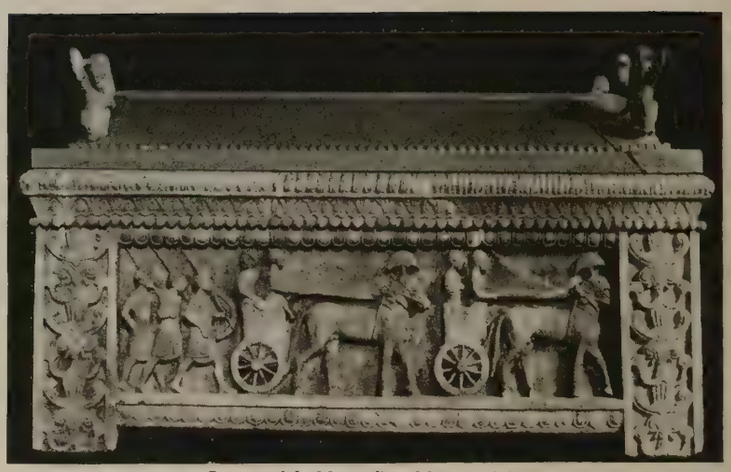
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Fitzwilliam Museum, Cambridge.	Max Beerbohm. Three Caricatures.
Manchester Art Gallery.	Harold Knight. Painting.
	Derwent Wood. "Wolfe" (Bronze).
	Epstein. Bronze of "Meum."
Manchester Whitworth Institute.	Cézanne and Paul Nash. Water-Colours.
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Chicago Art Institute.	P. Gauguin. Painting.
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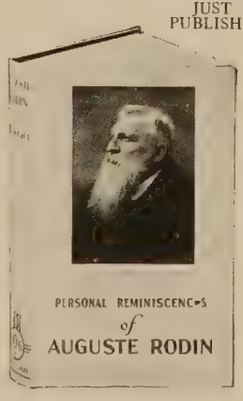
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PERSONAL REMINISCENCES OF
AUGUSTE RODIN

JUST PUBLISHED

By ANTHONY M. LUDOVICI

In these reminiscences Mr. Ludovici gives not only a portrait of the artist at the most interesting period of his career, but also a clear and searching criticism of his work and aims. As secretary he was in closest touch with Rodin and his work is trenchant with the personality of the sculptor. We find ourselves listening to Rodin at table, participating in his qualms about developments in modern life and art, and above all sharing with the Master his anxieties regarding the difficulties of his own technique. Illustrated.



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ART CALENDAR

Ackermann Galleries, 50 East 57th St. Old English sporting prints.

Babcock Galleries, 19 East 49th St. Paintings by Max Vollmberg, Oct. 18 to 30.

Bonaventure Galleries, 536 Madison Ave. Exhibition of autographs, portraits and historical scenes.

Daniel Galleries, 600 Madison Ave. Paintings by modern American artists.

Dudensing Galleries, 45 West 44th St. Contemporary European and American paintings.

F. Valentine Dudensing, 43 East 57th St. Exhibition of modern art.

Durand-Ruel Galleries, 12 East 57th St. Paintings by the French Impressionists.

Fearon Galleries, 25 West 54th St. Eighteenth century English portraits; old and modern drawings.

Ferargil Galleries, 37 East 57th St. American paintings and sculpture.

Gainsborough Galleries, 222 West 59th St. Exhibition of a private collection of paintings by old and contemporary masters.

Grand Central Galleries, 15 Vanderbilt Ave. Decorative war maps by Putnam Brinley, first two weeks of October; paintings of the Orient by Hovsep Pushman, Oct. 15-30.

P. Jackson Higgs, 11 East 54th St. Renaissance bronzes; Chinese sculptures; sculpture by Louis Rosenthal.

Hispanic Society of America, 156th St. and Broadway. Paintings by old and modern Spanish masters.

D. G. Kelekian, 598 Madison Ave. Antique Oriental sculpture and pottery; Gothic sculpture.

Kennedy Galleries, 693 Fifth Ave. Old English prints.

Keppel Galleries, 16 East 57th St. Exhibition of modern etchings.

Kit Kat Club, 71 Seventh Ave. Paintings by members, to Oct. 20.

Kleinberger Galleries, 725 Fifth Ave. Old Dutch and Italian masters.

Kleykamp Galleries, 3 East 54th St. Chinese paintings, sculpture, potteries and jade.

Knoedler Galleries, 14 East 57th St. Eighteenth century English paintings and modern drawings and etchings.

Kraushaar Galleries, 680 Fifth Ave. European and American paintings; sculpture by Bourdelle and Lachaise.

John Levy Galleries, 559 Fifth Ave. European and American paintings.

Lewis and Simmons, Hecksher Bldg., 730 Fifth Ave. Old masters and art objects.

Macbeth Galleries, 15 East 57th St. Paintings by American artists.

Metropolitan Museum. Recent accessions. Branch Museum, "The Cloisters," open at 191st St. and Fort Washington Ave.

Milch Galleries, 108 West 57th St. Recent paintings by John F. Carlson and water colors by Alice Judson, Oct. 26 to Nov. 15.

Montross Galleries, 26 East 56th St. Paintings by modern American artists; sculpture by Varnum Poor.

New York Public Library, 42nd St. and Fifth Ave. Exhibition of the art of the wood engraver.

Parish-Watson, 44 East 57th St. Chinese porcelain and pottery and Persian pottery.

Persian Art Center, 50 East 57th St. Persian textiles, lacquers, miniatures, etc.

Ralston Galleries, Hecksher Bldg., 730 Fifth Ave. Barbizon and American paintings.

Rehn Galleries, 693 Fifth Ave. Paintings by American artists.

Reinhardt Galleries, Hecksher Bldg., 730 Fifth Ave. Paintings and drawings by old masters.

Salmagundi Club, 47 Fifth Ave. Summer exhibition, to October 15.

Schwartz Galleries, 517 Madison Ave. Old and modern etchings.

Scott and Fowles Galleries, 667 Fifth Ave. Eighteenth century English paintings and modern drawings and sculpture.

Wildenstein Galleries, 647 Fifth Ave. Eighteenth century French paintings and drawings.

Max Williams, 805 Madison Ave. Ship models and prints and paintings of ships.

Yamanaka, 680 Fifth Ave. Ancient Chinese and Japanese art.

Howard Young Galleries, 634 Fifth Ave. European and American paintings.

ATLANTA

High Museum. Opening of museum with exhibition of American paintings and sculpture from the Grand Central Galleries.

CHICAGO

Art Institute of Chicago. Thirty-ninth annual exhibition, Oct. 28 to Dec. 12.

Carson, Pirie Scott Galleries. All-Illinois art exhibition, Sept. 27 to Oct. 16.

DAYTON

Dayton Museum. Exhibition of American paintings, Sept. 3 to Oct. 10.

LOS ANGELES

Los Angeles Museum of Art. Seventeenth annual exhibition of the California Art Club, to October 30.

PHILADELPHIA

Pennsylvania Museum. Loan of American furniture by Mrs. Frances P. Garvan; works of engraved ornament of the eighteenth century from the collection of Howard Reifsnyder; Mount Pleasant in Fairmount Park open under care of the Museum, to Nov. 1.

Print Club of Philadelphia. Pennell Memorial exhibition in Memorial Hall, Fairmount Park, to Oct. 31.

Sesqui-Centennial Exposition. Department of Fine Arts, United States section, exhibition of paintings and sculpture, to Dec. 1.

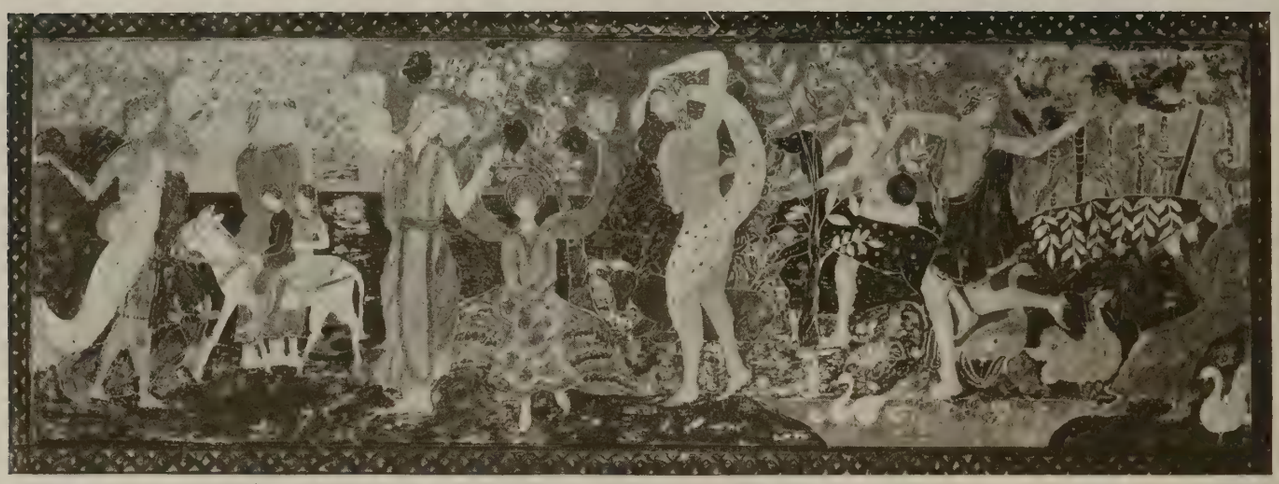
PITTSBURGH

Carnegie Institute. Twenty-fifth International Exhibition, Oct. 14 to Dec. 5.

PROVIDENCE

Rhode Island School of Design. Exhibition of American art, Oct. 12 to Nov. 8.


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NOVEMBER
1926

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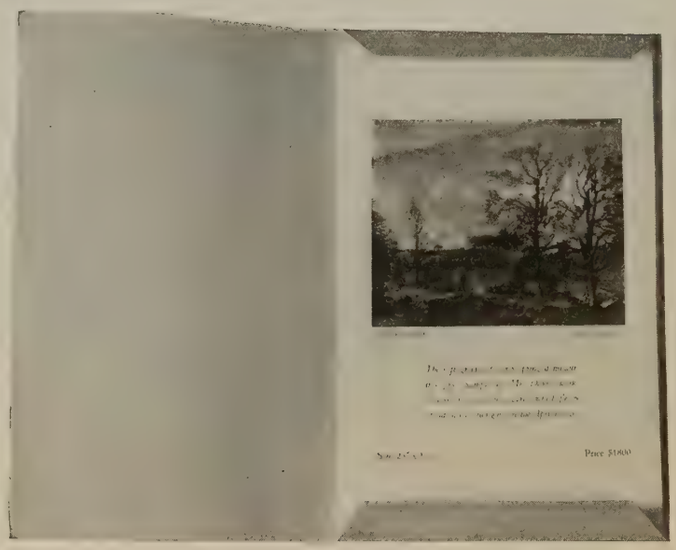
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ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

HISTORY reveals the fact that woman often plays an important part in constructive advancement. The story of her cultural unfolding has many chapters and especially in the pursuit and adaptation of beauty is she a welcome and invaluable adjunct, supplementing the progress of men with the intuitive genius of her sex. In America particularly, where we are new, rich, and receptive, "art in everyday life" is developing in exact ratio with the aspirations and taste of women. This factor has wrought a great and basic change in commercial service, has raised the standard of democratic art, and has established a sophisticated excellence of supply to meet the demand of a critical and discriminating feminine public. Women represent eighty per cent of the purchasing power of the world and therefore must be reckoned with as the main source of selective distribution. As such they wield a mighty scepter. It has been truly said by a king of modern industry that "the history of retailing in the last century is the history of women's rights." Arguing from this premise, one may readily assert that interior decoration, which is so essentially a woman's concern, has become of paramount importance, not only commercially but culturally, as everything pertaining to it reflects the manners, customs, and feeling of a people. Before the world was so closely knit together by modern methods of communication and contact, each country clung to its own conception of life and of art. But now there exists in art a brotherhood of mankind, and catholicity has become a characteristic of every lover of beauty. Therefore America, representing all nations, responds with intelligent appreciation to the art of the universe, and many centuries and countries contribute to the decoration of our homes.



Courtesy of Lord and Taylor

DELLA ROBBIA MADE IN THE FIFTEENTH CENTURY

In this connection it is interesting to review the growth and evolution of the firm of Lord and Taylor, epitomizing, as it always has, the best and highest phases of public service and commercial development. The first of February, 1926, marked its Centennial —a hundred years of steady progress, based and built upon a sound and outreaching policy. The celebration which began then will continue until the hundred and first year is finished, and is taking the form of putting concretely before the public many realized ambitions and dreams. One of the most comprehensive and beautiful of these drear s is the new department of Antiques, Reproductions, and Decoration, and it has a setting worthy of it. The eighth floor is transformed into a place of old world atmosphere and charm where one wanders through Gothic halls, French salons, Spanish patios, and English and Italian chambers of authentic and complete beauty. The collection of antiques assembled here is of the broadest scope as to period, design, country, and influence, chosen and combined with the evolved acu-

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men of the connoisseur, thereby presenting at its best the art of the interior from the fifteenth through the nineteenth century. Lord and Taylor seek to interpret the past as a cultural unity, and by tedious travel and unsparing effort have selected from each country that which expresses its essence in beauty of design, excellence of craftsmanship, and charm of color, gathering these examples of art for the purpose of making them accessible to all who are sensitive to fine interiors and pricing them within the reach of a larger number of persons than usually constitutes the coterie of collectors and antiquarians. This triumph of modern merchandising has been accomplished by experts, both men and women, who lavished upon it their time and talent and who rightly feel that the result is indeed a notable achievement.

It is regrettable that lack of space precludes enumeration of the treasures of this exhibit. The writer found it almost impossible to select from such wealth of material an example for illustration. The Della Robbia portrayed here is a product of the fifteenth century, and is attributed to the *atelier* of Andrea della Robbia who, with his uncle, Luca, was the inspiration and genius of the renowned Della Robbia family, doing more than the others, perhaps, to transform the art of glazing terra-cotta sculpture into a great ceramic industry. The style of Andrea was essentially his own. Content with simple composition and themes, he gave refinement and grace to whatever he undertook. As subjects women and children held his attention, and his Madonnas are especially distinctive for they are not motherly peasants but aristocratic ladies, clad in fine linen; and his children are always charming. In the construction of frames Andrea exhibits the same qualities of symmetry and balance. If he uses architectural moldings it is not the clumsy variety found in some of the works of the Robbia school, and upon all of his handiwork his unerring sense of color lays its final note of delicate beauty. In the example given here the milk-white figures of the madonna and child rest against a background that repeats the deep soft blue of Italian skies. The sculpture is thirty-two inches high and eighteen inches wide. This country can boast of but one other fine Della Robbia, which is in the Metropolitan Museum of Art, and in England the Victoria and Albert Museum proudly displays a masterpiece of Andrea which is closely related to the one owned by Lord and Taylor.

WHEN the Arabs became the most powerful and wealthiest nation of mediæval times, they assimilated and encouraged the industrial arts of their subjugated provinces and nations, and in none of the arts was their influence more widely felt than in woven fabrics. Their courts were sumptuously attired in figured silks shot with gold, and gorgeous velvets and damasks were introduced into the Western world. The Arabs invaded Spain in 711 A.D., and Spain henceforth produced richly patterned fabrics, of magnificent color and quality, corresponding in technical characteristics, if not in design, to those of Sicily. But it was in the sixteenth century that the art of weaving reached its peak in Europe, and Charles V of Spain employed the most renowned artists of his day to come to Spain to create vestments for his cathedrals and hangings for his palaces. The best preserved and finest mediæval fabrics are those that have been in the possession of the Church, which from an early period of its history was a great patron of the more sumptuous products of the weaver's art. Carvalho Brothers, members of a prominent Portuguese family, are through lineal association, specialized education, and travel, eminently fitted for the vocation of collectors and connoisseurs of old fabrics. In their House of Old Fabrics one finds the best of such treasures, as well as a few pieces of exceptional old furniture. Portrayed here is a selection which once graced the ecclesiastical solemnities of the Saint Clair's convent at Badajoz, Spain. It is a cope of rare beauty of design and color, fashioned of Spanish sixteenth century red brocade, with the design in gold, and the galloon and fringe are of unalloyed silver, heavily gilded. The entire article is hand-woven, even to the silk lining and the coarse linen interlining. There are numerous ways in which such a piece may be used to enhance the surroundings of appreciative laymen and bring to their homes a touch of mediæval times.



Courtesy of the Hampton Shops

PART OF THE INTERIOR OF AN OLD SPANISH ROOM. THE MANTEL IS AN EXACT COPY OF ONE IN THE HOME OF EL GRECO IN TOLEDO AND THE TAPESTRIES ON EACH SIDE OF IT ARE VERY RARE GOTHIC HANGINGS FROM A SPANISH CATHEDRAL



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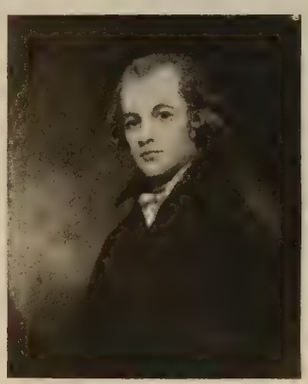
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Courtesy of Benello Brothers

THREE EXAMPLES OF MODERN VENETIAN GLASS, EACH A REPLICA OF AN OLD PIECE. THE FIRST IS COPIED FROM A PAINTING BY PAOLO VERONESE, THE SECOND FROM ONE BY HOLBEIN, AND THE THIRD IS FROM CARAVAGGIO

MODERNISTS are keenly interested in acquiring from Spain bits of beauty which lend to present-day environment some of the atmosphere and charm of that enchanting country. The decorative value of uncluttered wall and floor space was emphasized in old Spain and against such a background the few pieces of furniture stood out with an air of quiet grandeur. Elaboration and color came from rich hangings of damask, tapestry, or velvet, and from the carved and painted wooden ceilings, brilliant tiles, and intricate plaster work, which reflected the Moorish tendency. It is rather difficult to realize that the addition of a strong Oriental influence to a taste for Spartan simplicity of line and structure is what produced the unified result which is known as Spanish. Until the beginning of the seventeenth century most of the artisans of Spain were Moors, and they left upon Spanish tastes an indelible impression.

The illustration pictures a portion of the beautiful Spanish room at the Hampton Shops, and shows some rare treasures. The mantel is an exact copy of one in the home of El Greco, at Toledo, and was made in Spain. On each side are fifteenth century chairs that could almost be mistaken for English of the period of Charles II, and hanging above them are very rare Gothic tapestries from a Spanish cathedral. The chairs all have the original brocatel, except one which is covered in old red leather. The rug is of the late seventeenth century and is Spanish, probably made at Alcazar, but shows decidedly the influence of the Savonnerie factories, although bolder in design and heavier in color than the French carpets. There are interesting pieces of old iron and some beautiful velvets and brocades on the walls and in the cushions, all authentic antiques and fitting perfectly into this harmonious ensemble.

NATIVE historians assert that the art of glass making was practiced in the lagoons of Venice as early as the fifth century, where there were certainly extraordinary advantages for its manufacture, abundance of fine sand, maritime plants yielding alkali, and isolation which precluded competition. The existence of these natural advantages contributed later to Venetian supremacy in the glass industry, but it is known that in the days of her triumph Venice was not content with her natural products and sent her boats to the classic river Belus to gather and bring home the sands celebrated by so many pagan writers. Later on Venice became jealous of the outside world and removed her glass workers to the easily guarded island of Murano, where the imprisoned artists, segregated by a narrow strip of restless sea, brought their art to its supreme height.

During the fifteenth and sixteenth centuries the character of Murano blown-glasses is notable for the simple and logical structure of the objects, their beauty being derived essentially from harmony of proportion. Their shapes and forms were usually created to order for the various royal families of Europe, bearing the imprint of the Renaissance. It is significant that the most renowned artists of the time lent their talent and inspiration to the glass-workers, whose work is often reproduced in paintings of the masters. Paolo Veronese paints them into his greatest compositions, and we find them worthy of the brush of Tintoretto, Holbein, Pinturicchio and Titian, and later on in the pictures of Caravaggio and Tiepolo. At the beginning of the seventeenth century Murano began to degenerate and in Northern Europe other glass industries were initiated by immigrant masters of Murano. Shortly afterward the fall of the Venetian republic completely destroyed the glass industry in Venice, but, at the end of the nineteenth century, through the efforts of Abbot Zanetti, the renaissance of Murano glass was begun. In the first decade of this century it was used commercially and all the forms of preceding centuries were repeated without discrimination between the best and the worst. After the World War, however, at the initiative of young and new energy, and with the collaboration of foremost artists, there arose the nucleus of the splendid Murano blown-glasses of today.

Gathering around them the best local elements, and inspired by the best models of past periods, Venini and Company of Murano have recaptured the lost excellence of the early masters and are producing blown-glasses worthy in every way of their prototypes. Illustrated are three exquisite examples of modern Venetian glass, each a replica of a famous old piece, displayed in the shop of Benello Brothers, New York representatives of Venini and Company. From left to right the first one is taken from a painting by Paolo Veronese in the Accademia at Venice, the second is from the painting of George Gisse by Holbein in the Royal Gallery in Berlin, and the third is from the painting *Bacco il Giovane* by Caravaggio, in the Uffizi in Florence.



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PARIS NEW YORK



Courtesy of Mrs. Edward F. Hutton

JUPITER AND ANTIOPE, BY FRANÇOIS BOUCHER

Nothing could be farther from the classical tradition of rendering scenes from Greek mythology than this work, suggesting the artist's scene painting, nor do any of his easel pictures more completely represent the sentimental art of Boucher and the artificial court life of his time. This tapestry is one of a pair in the collection of Mrs. Edward F. Hutton and belongs to the series of "Loves of the Gods" of which there were nine pieces which went on the looms in 1749. This is numbered as four in this series

INTERNATIONAL
STUDIO

NOVEMBER, 1926

AMERICA'S BEAUVAIS-BOUCHER TAPESTRIES

BY GEORGE LELAND HUNTER

FRANÇOIS BOUCHER WAS GREATER AS A DESIGNER OF TAPESTRIES THAN AS A PAINTER. THE BEAUVAIS FACTORY WOVE SIX SETS FROM HIS DESIGNS

THE finest tapestries of the sixteenth century were designed by Bernard Van Orley, and made at Brussels. The finest tapestries of the seventeenth century were designed by Charles Lebrun, and made at the Gobelins. The finest tapestries of the eighteenth century were designed by François Boucher, and made at Beauvais. Boucher was easily first among tapestry designers of the eighteenth century. This, the shop managers of the Gobelins—Audran, Cozette and Neilson—fully appreciated. In 1754 they sent a memorial to the administration stating that for lack of suitable designs the Gobelins couldn't get private work "and for nearly twenty years the Beauvais factory has been kept up by the attractive paintings made for it by Sr. Boucher. To prevent the decadence of the Gobelin factory, it is necessary to attach to it Sr. Boucher." The Beauvais factory being a private enterprise, while the Gobelins was a state institution, they felt that the administration should favor the Gobelins at the expense of Beauvais—which it did, but in vain for Boucher's great period was past.

Boucher was much greater as designer of tapestries than as painter of pictures. The decorative details that enrich his work are expressed more completely and more satisfactorily with the bobbin than with the brush. His contrasts are, by the ribs and hatchings and slits of tapestry, so powerfully accentuated that he is able without neglecting or losing detail to play with elusive gradations of tone and mysterious blending of gentle hues, just as did the Chinese by whose marvelous art he was inspired. Perhaps the fact that his father was a designer of embroideries may have developed his texture sense exquisitely at an early and unforgetting age. Certainly his texture treatment of nudes—skin rosy with blood flushing hot beneath—transforms them from the least attractive to one of the most attractive parts of tapestry.

The brothers Goncourt wrote of Boucher: "He is one of those men who typify the taste of a century, who express it, personify it, and incarnate it. The French taste of the eighteenth century is manifested in him in every particular of his character. Boucher will remain not only the painter of it, but the witness, the representative, the type of it."

M. de Marigny, the king's director of buildings and brother of Madame de Pompadour who studied drawing and painting with Boucher, had herself and her dogs painted by him, and followed his advice in decorative matters generally, wrote: "M. Boucher has all the talents a painter can have. He is equally successful in history, landscape, architecture, fruits and flowers, animals, etc. He composes well, he draws well; his compositions are always rich, profuse, and in the high style. His color is agreeable and fresh, his brush facile, flowing and light, his touch spirituelle; there is little expression; his female heads are pretty rather than beautiful, coquettish rather than noble; his draperies almost always have too many folds, and the folds themselves are too much broken up; sometimes they are a little heavy and do not follow the lines of the figures sufficiently. He has painted many large and very rich pictures from which excellent Beauvais tapestries have been executed. These pictures are not highly finished, they are completed almost in a stroke; but that is enough for tapestry."

Boucher's cartoons for tapestry are more like Gothic tapestry cartoons than any others later than Van Orley. They give opportunity to the weaver to employ effectively—though on a smaller scale than in Gothic—the



Courtesy of Mr. Henry E. Huntington

"FISHING" IS FROM THE "NOBLE PASTORALE" WHICH WENT TO THE LOOM IN 1755 AND WAS THE LAST SET DESIGNED BY BOUCHER FOR THE BEAUVAIS FACTORY. MR. HUNTINGTON HAS FIVE OF THE SET WHICH INCLUDES SIX TAPESTRIES

slits and hatchings and ribs of tapestry texture. Compared with most Renaissance tapestries, and with all seventeenth century tapestries, Beauvais-Bouchers excel in the skilful use of tapestry technique.

Gothic tapestries have a high sky line, and accentuate verticality and straightness in the lines of the composition. Boucher tapestries have a low sky line, and abound in rococo curves, with moderate emphasis on the horizontal. Gothic colors are strong and Boucher colors are gentle. But in many respects, Boucher tapestries mark a return to Gothic principles. There is the same richness of small decorative details and absence of heavy baroque shadows. There is the same love of life out-of-doors, and of life contemporary. Boucher's landscapes with personages are strangely like the great Gothic *Country Life* tapestries such as the famous set at the Cluny Museum, and Mr. Mackay's three from the Château de Chaumont. Like the Gothic cartoonists Boucher up-to-dated all that he touched. Boucher's *Psyche*, and *Loves of the Gods* sets, are just as completely French rococo, as the fifteenth century *Trojan War* set was contemporary Gothic. There is none of the antiquarianism that made unreal so many of the tapestries of the sixteenth and seventeenth centuries, even those with contemporary subjects.

There were woven at the Beauvais factory six sets of tapestries by Boucher, totaling forty-five separate pieces: the Italian set of fourteen pieces; the *Story of Psyche*, five; the Chinese set, six; the *Loves of the Gods*, nine; the *Opera Fragments*, five; the *Noble Pastorale*, six. Most of these were repeated from six to twelve times according to the popularity which they enjoyed.



SEVERAL YEARS AFTER BOUCHER RETURNED FROM STUDYING IN ITALY, HE WAS INVITED TO SUBMIT DESIGNS AT BEAUVAIS. THE FIRST THREE OF THE ITALIAN SET, WHICH INCLUDES THIS "FISHING" FORMERLY IN THE DUVEEN COLLECTION, WENT ON THE LOOMS IN 1736 AND WERE MODERATELY SUCCESSFUL. OTHERS WERE ADDED FROM TIME TO TIME, THE FOURTEENTH AND LAST IN 1762. ALL OF THE ITALIAN SET ARE REMINISCENT OF ITALY WITH ITALIAN OR FRENCH-ITALIAN PERSONAGES, AND WITH ARCHITECTURAL BACKGROUND BORROWED FROM ANCIENT ROMAN RUINS



Courtesy of Duveen Brothers

THE ITALIAN TAPESTRIES DESIGNED BY BOUCHER WERE SMALL AND EVIDENTLY PLANNED FOR POPULAR CONSUMPTION, BUT WERE SOMETIMES MADE TWO IN ONE PIECE AS IN THE CASE OF THE "PEEP SHOW," HERE ILLUSTRATED

Several years after Boucher returned from studying in Italy, he was invited to submit designs at Beauvais. The first three of the Italian set went on the looms in 1736, and were moderately successful. Others were added from time to time, the fourteenth and last, in 1762. These were small tapestries evidently planned for popular consumption, but were sometimes made two in one piece, when a more imposing size was desired. All of the Italian set are reminiscent of Italy, with Italian or French-Italian personages, and with architectural background borrowed from ancient Roman ruins. Except in the Chinese set we find a similar architectural background in Boucher tapestries generally.

The *Story of Psyche* that went on the looms in 1741 established Boucher as first among tapestry designers and cartoonists. It is a monument not only to his artistic ability but also to the beauty of his young wife who was his model for all or nearly all of the female figures. Evidently Boucher listened well to his friend Bachaumont, who advised him when he received the com-

mission: "Read and read again the *Psyche* of Lafontaine, and above all study well Madame Boucher." As the quotation shows, the *Story of Psyche* that Boucher studied was not the ancient Latin narrative of Apuleius, but the improved and enriched version made by Lafontaine at Château Thierry for his friend and patroness, the Duchess of Bouillion, one of the nieces of Mazarin.

The story is a familiar one, but not so familiar that everybody knows it. Psyche was the youngest of the three daughters of an ancient Greek king. She was so beautiful that the homage due to Venus was given to her. Venus in revenge prevented any suitor from seeking the hand of Psyche in marriage. Psyche's parents in distress sought the oracle who responded that the husband destined for Psyche was "a cruel monster who lacerates hearts, destroys families, feeds on sighs, bathes in tears," and bade them conduct her with funereal pomp to the top of an adjacent mountain inhabited by dragons, hydras and other awful beasts, where the monstrous husband would be waiting.

Abandoned on the mountain Psyche was faint with fear till she suddenly felt herself raised gently by a god whom she afterwards learned to be Zephyr, and wafted to a wonderful palace where she was welcomed by a troop of lovely maidens. Having shown Psyche through the magnificently furnished halls and apartments, the maidens ushered her into a spacious bathroom and helped her to disrobe. One panel shows Psyche dressing after the bath. Boucher has chosen to transfer the scene out-of-doors. Backgrounded by classic fountain and pool, and by terrace with classic marble steps and balustrade and vase which are themselves backgrounded by woods and sky, sits Psyche, innocently nude, soon to be attired by the maidens in rich wedding garments and adorned with wreath of diamonds and precious stones.

Mrs. Alexander Hamilton Rice has the complete *Psyche* set. The Mrs. George Gould collection contained a splendid example of *Psyche Displaying the Treasures to her Jealous Sisters*. Mr. Edward Tuck, an American long resident in Paris, has *Psyche's Arrival at Cupid's Palace* and *Psyche Displaying Her Treasures*, combined in one.

The Chinese set went on the looms in 1743, originated by Boucher in the form of small color sketches now in the Besancon Museum, and developed into full-size cartoons by Jean Joseph Dumons. Mrs. E. T. Stotesbury has three of the set, and Mrs. F. F. Prentiss one. Mrs. Prentiss' *Chinese Fair* is as fresh as the day it left the loom. The freshness is due to the fact that for most of its existence it has been preserved in the metal cylinder that conveyed it from Paris to Pekin. It is one of a Chinese set presented by the French Foreign Office to the Chinese Emperor, Ch'ien Lung. The set is listed on the Beauvais records as "6 pieces of the Chinese delivered to M. Bertin to send to China."



Courtesy of Mrs. Alexander Hamilton Rice

THE "STORY OF PSYCHE" IN 1741 ESTABLISHED BOUCHER AS FIRST AMONG TAPESTRY DESIGNERS. MRS. RICE HAS THE COMPLETE PSYCHE SET OF FIVE PIECES. THE ONE REPRODUCED HERE SHOWS PSYCHE DRESSING AFTER THE BATH

At the top of the tapestry is the coat of arms of the French king, Louis XV. In the center, a lady sits in a canopied wheel chair. High on a platform behind her stands a mandarin solemnly reading an announcement to the public, while a juggler holds a snake whose outstretched mouth grasps the rim of the hat of the unsuspecting mandarin. At the left, a bird merchant leans on one of his cages, while his little boy fingers a flute, and a noble personage counts out money. On the ground, four

birds perch upon a revolving wheel, beside a covered vase and saucers of exquisite color. In the distance a Chinese gateway, with tower. Nearer a cavalier and a crowd of the curious. Still nearer, an elephant with rider. Over the head of the mandarin is a triangular banner bearing the Chinese dragon.

Boucher was true to his period. The dominant foreign influence in France and England in the eighteenth century was Chinese. Chinese silks and lacquers and porcelains and paintings were imported in large quantities and extensively imitated and copied. Boucher made a large collection of Chinese works of art, and his brush produced many *chinoiseries*. The influence of China is not only obvious in his Chinese set, but noticeable in most of his other tapestries, especially in the foliage and the clouds. French rococo was not only a back-to-nature style, it was also a style full of Chinese inspiration.

The reputation established by *Psyche*, was confirmed by the *Loves of the Gods* that went on the looms in 1749. Here Boucher had a marvelous opportunity to work in sketches of ruined Roman architecture brought back from Italy, and to utilize delicate foliage effects learned from the Chinese. The most popular piece of the set was *Bacchus and Ariadne*. Everybody talked about it and everybody wanted it. According to the Beauvais records it was woven seventeen times. The finest example in America is that belonging to Mrs. Edward F. Hutton. Almost equal to it in quality, and impressive because of its extended length is the one belonging to Mr. George F. Baker. A duplicate of Mr. Baker's, slightly faded, is the one in the Metropolitan Museum of Art. The one formerly in the collection of Mr. C. Ledyard Blair has a special splendor due to monumental size, having been woven in combination with *Jupiter and Antiope*.

Here we have the naturalistic style of rococo at its best—animal life and plant life and architecture in harmony and melting into one another. The cupids next the columns seem almost to have been born from the marble. The trees seem almost to breathe in sympathetic appreciation of the romance. Bacchus and Ariadne and their companions seem so completely children of nature as to need none of the refinements of man-made civilization to protect themselves from the elements. *Jupiter and Antiope* shows the wooing of the latter by Jupiter disguised as satyr. Both Mrs. Edward F. Hutton and Mr. George F. Baker have brilliant examples. Mr. Baker also has *Boreas and Orithyia*. The Metropolitan Museum has *Vulcan and Venus*.

The set of *Opera Fragments* went on the looms in 1749.



Courtesy of the Metropolitan Museum of Art

"VULCAN AND VENUS," ONE OF THE SET KNOWN AS "LOVES OF THE GODS." HERE BOUCHER HAD AN OPPORTUNITY TO WORK IN SKETCHES OF RUINED ROMAN ARCHITECTURE AND TO UTILIZE FOLIAGE EFFECTS LEARNED FROM THE CHINESE



Courtesy of Mrs. F. F. Prentiss

THE "CHINESE FAIR" FROM A SET GIVEN TO THE EMPEROR CH'IEN LUNG BY THE FRENCH FOREIGN OFFICE. ITS FRESHNESS IS DUE TO ITS HAVING BEEN PRESERVED IN THE ORIGINAL METAL CYLINDER THAT CONVEYED IT FROM PARIS TO PEKIN

It recalls scenes designed by Boucher for the stage, among others the color sketch for the opera of *Issè* exposed at the Salon in 1742. The most popular of the set was *Vertumnus and Pomona*, of which there is an example in the Altman collection at the Metropolitan Museum. Vertumnus was the ancient Italian god of the seasons, here transformed into an old woman in order without arousing her suspicions to woo Pomona, the ancient Italian goddess of fruit.

Boucher's *Noble Pastorale* which went on the loom in 1755 was another triumph, and was the last set designed by Boucher for the Beauvais factory. Mr. H. E. Huntington has five of the set of six, acquired from the Kann collection. The most important of the pieces, because of their size as well as the attractiveness of the scenes and the originality of the compositions, are the *Fountain of Love* and the *Bird Catchers*, both over nineteen feet long. There is a fine example of *Bird Catchers* in the Harry Payne Whitney collection. In the foreground are youthful bird catchers with wooden cages, on the right what looks like a tennis net but is a net for catching birds, in the left background the Temple of Vesta and other Roman architecture and sculpture. The *Fountain of Love* is in the collection of Mrs. C. B.



Courtesy of Mrs. Edward F. Hutton

THE MOST POPULAR OF THE "LOVES OF THE GODS" SERIES BY BOUCHER WAS THIS "BACCHUS AND ARIADNE" WHICH WAS WOVEN SEVENTEEN TIMES. THE FINEST EXAMPLE IN AMERICA IS THIS ONE BELONGING TO MRS. HUTTON

Alexander. There was also one in the collection of the late Senator Clark. A fountain is in the middle, foregrounded by children and sheep and a pair of lovers, with flute-playing couple on the left backgrounded by a round squat tower and other buildings, and with loving couples on the right backgrounded by woods. *Fishing* shows rods and basket and scoop net, with a dog playfully biting the bare arm of the lover who is putting a fish into the bucket, and with Roman ruins on the left.

While Boucher tapestries were sometimes made without borders most of them were surrounded by narrow woven imitations of gilt frames. Rarely we find the name of Boucher in the panel; frequently the name or initials of the proprietor of the Beauvais factory in the bottom selvage, at the right, sometimes coupled with the signature of Oudry, the artistic director, as in Senator Clark's *Fountain of Love*.

Beauvais-Boucher tapestries are not likely ever to become generally popular. The public has little opportunity to see them. The only examples in American Museums are the three at the Metropolitan. There are none in French and English museums. In order to become familiar with their extraordinary beauty of texture, color and design, it is necessary to secure admission to private collections. The only royal collection in Europe which is rich with Beauvais-Bouchers is the Italian, in the Quirinal. This collection includes among others all but one of the *Loves of Psyche* set.

A LITTLE KNOWN PAINTING BY VELASQUEZ

BY JULIAN GARNER

THE "DYING GLADIATOR," WHICH HAS BEEN IN STOCKHOLM SINCE 1853, HAS BEEN PRONOUNCED ONE OF THE FINEST WORKS OF HIS ITALIAN PERIOD

THE *Dying Gladiator* by Velasquez has only been known to connoisseurs during the past few years. It has been in private ownership in Stockholm since 1853, having been purchased in Rome three years earlier by N. J. Blumeer. In August, 1921, Dr. August L. Mayer, the German art critic and authority on Spanish art, made the journey to Stockholm especially to see this picture which he states to be undoubtedly the work of Velasquez. Anders Zorn declared the picture to be the greatest masterpiece he had ever seen with the exception of the best work of Rembrandt.

The *Dying Gladiator* was painted during the artist's Italian visit between 1629 and 1631, according to the opinion of Dr. August Hahr, professor of art in the University of Upsala, Sweden. It is thought that the inspiration for the painting may have been the famous statue of the *Dying Gladiator*, later called the *Dying Gaul*, which was found in Rome in the sixteenth century and at the time Velasquez went to that city was in the Villa Ludovici. (It is now in the Capitoline Museum.) Velasquez may have been somewhat weary of painting Spanish royalties in various court dresses, for it was in Italy that he painted types of the lower classes and also indulged his interest in classical and mythological subjects and the nude. The *Forge of Vulcan*, now in the Prado, was painted at this time, and it is supposed that he used as his models certain Spanish blacksmiths who were then in Rome. It seems possible that his model for the *Dying Gladiator* may have been one of these same blacksmiths. The *Dying Gladiator*, as it is unnecessary to point out, is a remarkable treatment of a difficult problem in foreshortening and shows the great skill which had been developed in handling the technical problems of painting the human form since Mantegna.



THIS MASTERPIECE BY VELASQUEZ REPRESENTS A NUDE GLADIATOR OR WARRIOR LYING ON A MANTLE OVER HIS SHIELD. THE BODY OF ABOUT NATURAL SIZE IS PAINTED IN A MOST DIFFICULT PERSPECTIVE WITH THE LEGS TURNED BACKWARDS

SCOTTISH SILVER AND ITS ORIGINS

BY EDWARD WENHAM

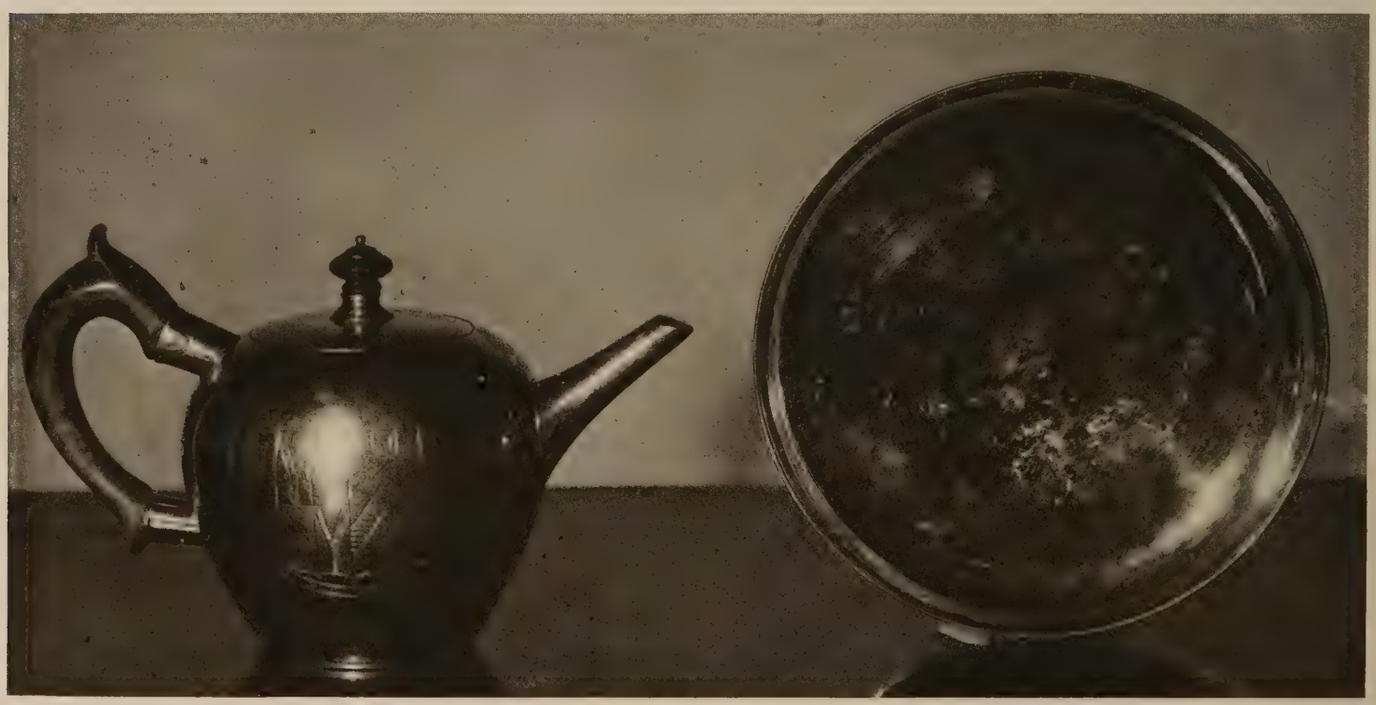
SIMPLICITY OF DOMESTIC FURNISHINGS IN SCOTLAND ACCOUNTS IN PART FOR THE DEARTH OF SILVER EXAMPLES DATING PREVIOUSLY TO THE SEVENTEENTH CENTURY

THAT inflexible austerity which has always obtained among the Scottish race and by which the lairds and chieftains ordered the lives of their dependants, was reflected in the simplicity of their domestic furnishings. Nor was the wealth of even the leaders of the various clans such as to permit that display which was found in the castles of their enemies to the south of the Tweed. This in part accounts for the dearth of Scotch silver, dating previously to the seventeenth century, as it does for the lack of examples of the other æsthetic arts found as decorative mediums in the houses of the English aristocracy.

Further evidence of the meagreness of the material wealth of the early Scots is exhibited by the fact that many silversmiths, unable to procure sufficient work in any one town, were compelled to adopt a nomadic existence to obtain a livelihood. These itinerant craftsmen traveled throughout the more settled parts of Scotland carrying their ofttimes primitive tools, soliciting work at the larger houses. An interesting instance of these roving people was that of the Stewarts, who were known in Scotland for some two centuries. Living like gypsies and traveling from place to place, they maintained a precarious existence by practicing their craft. Although few pieces of plate by these craftsmen have been preserved, those that exist are of considerable interest, the marks of the various deacons with which the articles are impressed indicating the continual wanderings of the several generations of this family of silversmiths. Well known in Dundee, Elgin, Inverness, Tain, Wick and other towns they were silversmiths to each but dwellers in none.

Similar to that which at one time prevailed in Colonial America, when coins were supplied to the craftsman to be melted and fashioned into plate, the custom in Scotland was to supply the metal to the silversmith. This practice, resulting as it did in the craftsman frequently adding an unnecessarily large amount of alloy to the silver thus increasing his profit, led to the official recognition and control of the craft. In 1457, in the reign of King James II of Scotland, a law was enacted that "in each burgh where goldsmiths work shall be ordained one understanding and cunning man of good conscience." And it is well to observe that the word "cunning" implies its original Anglo-Saxon sense (*cunnan* indicating knowledge) rather than its more modern usage.

By this statute the office of "deacon" was instituted and the duties of the appointees were similar to those of the assay masters of London. The craftsmen were



FROM THE COLLECTION OF MR. JAMES IVORY OF EDINBURGH ARE THE STAND AND THE TEAPOT. THEY ARE BOTH THE WORK OF COLIN MCKENZIE OF 1718-19. THE ARMS ON THE TEAPOT ARE THOSE OF THE CUNNINGHAM FAMILY



Courtesy of Wilson and Sharp, Ltd., Edinburgh

FEW MUGS ARE FOUND AMONG PIECES OF SCOTCH SILVER BECAUSE QUAICHES WERE THE TRADITIONAL DRINKING VESSEL. THE TWO MUGS WHICH ARE ILLUSTRATED HERE BEAR THE MARK OF THOMAS CLEGHORNE (1702)

ordered to bring all articles of silver which they might make to the deacon by whom it was tested for "proof of fineness" and marked. And it was owing to the increasing number of itinerant smiths that some twenty years later deacons had been appointed in various towns throughout Scotland.

These marks of the deacons, while primarily intended to prevent adulteration of the precious metal, have since proved of considerable assistance to collectors and connoisseurs in approximating the date of a specimen. Thirty years after the first appointment the individual craftsman began to mark his work with some emblem by which it could be identified, these marks being officially recorded from 1525. This adoption of a maker's mark was also the outcome of the adulteration practiced by many of the silversmiths, the craft in 1483 complaining to the King (James the Third) that they "war rycht havely hurt and put to great poverty" at the same time petitioning that each silversmith be compelled to impress his work with his own mark.

Despite the control exercised by the deacon the fraudulent admixture of alloy continued. Consequently as the use of domestic silver in Scotland increased, more drastic regulations were prescribed until by the middle of the sixteenth century the use of silver "under just fineness" was punishable by death and confiscation of all property. It was also made illegal for any person to melt gold or silver, unless it had previously been shown to the master goldsmiths, who had organized themselves into what later became the Edinburgh Goldsmiths Company. While this latter ordinance was ostensibly to prevent the disposal of stolen plate, this and other powers conferred upon the masters under the Privy Seal of the King eventually allowed them to completely dominate the craft. But it is to these sincere, if somewhat bigoted, old Scots that their country owes the many famous craftsmen of later years, one of their edicts being that an apprentice should serve for seven years after which time he was to give proof to the deacon of his "workmanship and knowledge of precious metals" before being admitted to the craft.

When in 1681 the Edinburgh assay office was re-appointed a variable date letter appears for the first time, while the old deacon's mark was replaced by the assay master's initials. The first letter used to denote the year was a small a, the alphabet thereafter consisting of twenty-five letters, each letter signifying a different year in the cycle, to which the alphabet referred, j always being omitted. It should be noted that the cycles adopted by the Edinburgh Goldsmiths Company are five years longer than those of London which are of twenty years only. Thus from 1681 until 1757 plate marked at Edinburgh bears the hall-mark which is a castle with three towers and the maker's initials in addition to the two previously mentioned. In the latter year the assay mark was replaced by the thistle, since which time this has been retained to indicate the standard.

As the adoption of the higher standard of silver in England in 1697 antedates the Parliamentary union of Scotland and England this variation does not appear in Scottish plate, for when in 1720 the old standard was



Courtesy of Wilson and Sharp, Ltd., Edinburgh

THIS GROUP OF SILVER TABLE FORKS AND SPOONS WAS MADE IN EDINBURGH BY JAMES SIMPSON IN 1709. EDWARD PENMAN WAS THE ASSAY MASTER AT THAT TIME. THE CREST OF LORD WARISTON IS SHOWN ON THIS SILVER

restored, the craft in Scotland was controlled by the same laws that applied in the South.

With many pieces of silver made in Scottish provincial towns a curious anomaly is often apparent. Although the Edinburgh goldsmiths under their charter of 1687, were allowed to regulate the craft throughout the entire country and had ordered that plate made in unauthorized towns should bear their assay mark, many pieces have been found which do not conform to this regulation. Similarly examples exist which are impressed with both the mark of the town of origin as well as that of the Edinburgh office. Nor was it until 1836 when the sale of plate marked only by the smaller towns was prohibited. In that year it was made compulsory that all silver plate should be assayed at Edinburgh or Glasgow. Unfortunately many specimens, which to-day would be invaluable to a collection have, by reason of their bearing frequently unidentifiable marks of the town of origin, been sold as foreign and consigned to the crucible.

Unlike England, where assay masters were appointed at various centers, no office existed in Scotland other than Edinburgh until 1819 when Glasgow was permitted to assay gold and silver. Glasgow had nevertheless been the center of the craft in Scotland for many centuries previously, the Goldsmith Company of that city having been incorporated as far back as 1538. Here again collectors have discovered but few examples of the earlier works, much of the old silver having been melted during the seventeenth century. In fact an entry in the old burgh book of "15 June 1659" records a proclamation ordering the people to bring "their haill (whole) silver plate to be bestowit in defence of the common cause in hand."

One of the earliest authentic examples bearing the Glasgow mark is a silver box formerly in the collection of the late Marquis of Breadalbane. This, evidently made to contain the wax seal of a university diploma, dates about 1700. The hall-mark, which is a tree with a fish across the trunk and a bell pendant from the branches, is supposed to have derived from the legendary miracle of Saint Kentigern, the patron of Glasgow.

This emblem has at different times been slightly varied, for while with that on the box mentioned a bird is shown on the tree, in a Glasgow mark appearing on a sugar castor of thirteen years later, from the same collection, the tree is of an entirely different shape and the bird has gone. Other punches used by the Glasgow office since its inception are the lion rampant, to indicate the standard, the variable date letter and the maker's mark, with of course the sovereign's head during the period until 1890.

Many of the interesting discoveries in connection with the provincial silver craft of Scotland are due to the assiduity of the late Marquis of Breadalbane, whose collection was one of the most representative ever brought together. Among the historical facts which he ascertained was the origin of the portcullis mark, which appears on existing examples of silver made at Arbroath or Aberbrothock, as it was formerly known. As was the case with Elgin, Arbroath was at one time the home of important ecclesiastical dignitaries, who doubtless retained their own craftsmen by whom the church plate was made. The late Marquis of Breadalbane found that the abbot had invariably appointed the Earls of Airlie as his baillies and as the family crest of this earldom was a portcullis, it came to be adopted as the mark on Arbroath plate.

Although now a part of the capital city, Canongate formerly constituted a separate burgh and then maintained an incorporated guild of silversmiths who combined with the blacksmiths and coppersmiths under the title of hammermen. Specimens by the Canongate silversmiths are however extremely rare. Further, since the end of the eighteenth century the craft has been confined to spoons and ladles, these being distinguishable by the impressed mark of the stag of Holyrood used by the guild until it became extinct in 1850. A spoon bearing this mark was found some years ago and ascribed to about 1580. Some doubt must be expressed at the correctness of this date, for although the bowl might indicate the late sixteenth, the stem



Courtesy of the Edinburgh Antiquarian Museum

DISCOVERED AT CANONGATE, THIS OLD SPOON OF THE SIXTEENTH CENTURY, IN ADDITION TO THE MAKER'S MARK (G. C.), BEARS THE STAG OF HOLYROOD. THE IMPRESSION "X. I. D." INDICATES ELEVEN DERNIERS FINE SILVER

is of a type not used until the middle of the following century.

Rarest of all examples of important specimens of Scotch silver are those early drinking vessels known as mazers, for while specimens of these curious old wood bowls bearing the work of English silversmiths exist in larger numbers only three of Scotch origin have apparently been preserved. These vessels first appeared during the thirteenth century in the form of a shallow turned bowl usually made of maple wood. In the center of the inside was a small protuberance, technically known as a "print." Eventually a band of silver was applied to those in use in the more wealthy homes and by the sixteenth century, at which time they had assumed a wider and more shallow shape, the wooden bowl was embellished with considerably more metal than formerly.



Courtesy of Wilson and Sharp, Ltd., Edinburgh

TEAPOT AND EWER BY HARRY BEATHUNE; BASIN BY WILL AYTOUN

Although replaced to a great extent by the more convenient mugs and tankards, mazers nevertheless continued in use, in the later examples the print taking the form of a medallion, which was engraved with a crest or other emblem. Spenser, the Elizabethan poet, in his *Shepherd's Kalender* mentions "a mazer wrought of maple" while Pepys the diarist evidently refers to these vessels, when writing of a dinner which he attended at the Guildhall in 1663, when he mentions they had "ten good dishes to a messe, but it was very unpleasing that we had no napkins nor change of trenchers and drank out of earthen pitchers and wooden dishes."

That they at no time superseded the quaich, or quaigh, is evidenced by so few having been found in Scotland, the last example having been discovered in an old mansion in Peebleshire, relegated to that part of the pantry in which the pewter was kept. This splendid treasure which is now in the well-known collection of Mr. James Avory of Edinburgh, proved to be the work of James Denneistoun and bore the Edinburgh mark of 1615-17.

Apart from spoons and quaiches very few pieces of silver plate were made in the smaller Scotch towns, but these being part of the more essential domestic silver, the resident and itinerant craftsmen would obviously produce more of these articles. Those curious flat-shaped quaiches have been the traditional drinking cup in the Highlands for many centuries, although it was not until the seventeenth that they became popular in the more southerly sections. It has been suggested that the style of the vessel was originally inspired by the small silver bowls formerly used as bleeding-cups, and from the similarity of the shape there is much to support this. To the Scot the quaich represents the same tradition as that of the loving-cup to the English, the two handles in both cases being fitted to allow the vessels to be passed. Possibly in the family quaich the old chieftains display their one tendency to extravagance, for in the houses of the lairds these were either of silver or wood, lined and hooped with silver, the drinking-cup of their retainers being similarly shaped and made from either pewter or by hollowing out a piece of wood.

Seldom does a collection contain a complete Scotch silver tea-set, for as connoisseurs are aware very few of these exist. Scotch families of earlier times were unable to afford to purchase the three pieces at one time, rather buying one piece, and as in time the family exchequer permitted, another piece was made to the same design of the first purchase. Thus even where a teapot, sugar bowl, and cream ewer are found of the same pattern, there is invariably a lapse between the dates at which the several pieces were made and frequently each was made by a different silversmith.

Among the smaller pieces produced by the Scotch silversmiths were the various styles of snuff-boxes, many of which are in use at the present time, the unpleasant habit of inhaling pulverized tobacco still being prevalent in certain parts of Scotland. And those with the thumb-hole and two compartments, probably offer the greater attraction to collectors, albeit there is some difficulty in procuring these and other less important specimens, which like his quaich the Scotchman, whenever he is found owning one, is loath to part with.

A CHINESE BRONZE COVERED VESSEL

BY W. PERCEVAL YETTS

IN ITS DECORATIVE MOTIVES THIS BRONZE FROM THE COLLECTION OF TUAN-FANG IS IN A CLASS APART FROM OTHER BRONZE RELICS OF ANCIENT CHINA

THE famous viceroy and collector Tuan-fang was treacherously murdered in November, 1911, by his own soldiers while attempting to suppress the revolutionary outbreak in the Province of Ssŭ-ch'uan. Thus he was one of the first of the ruling Manchu race to perish in the Chinese struggle for independence. His death put an end to the project he had conceived of founding in Peking a museum for his splendid collections of ancient Chinese works of art. In course of time the collections were dispersed, and many items came to America. Among the most notable is the bronze sacrificial set acquired by the Metropolitan Museum of New York in 1924. Mr. S. C. Bosch Reitz wrote about it in the bulletin of the Museum for June of that year, and he commented on the unusual fact that the circumstances attending the finding of these bronzes were known. The Chinese have not yet begun to excavate scientifically. Discovery of ancient objects is generally the outcome either of clandestine tomb-robbing or of disturbance of the soil while sinking wells, laying house-foundations and the like. Even when the find is made by chance in the course of a legitimate pursuit, there is likelihood of rival claims to ownership, and instances are numerous of local officials stepping in and impounding the treasure. Therefore, whichever way the relics are unearthed, secrecy is observed, and thus it comes about that criteria concerning provenance and associated objects are scanty. They are, indeed, surprisingly few, considering the vast quantity of buried antiquities which have come to light. Recently a beginning has been made in scientific excavation. Japanese archæologists have achieved valuable results, notably at a Chinese burial ground of the Han period in Corea, and Professor J. G. Anderson has discovered in thirty-eight sites in China remains which illuminate racial and cultural origins before the dawn of history.



Courtesy of Mr. C. T. Loo

THIS BRONZE BELONGS PROBABLY TO THE HAN PERIOD

The covered vessel represented on the accompanying plate is one of the most remarkable pieces from the Tuan-fang collection. It was among the ancient Chinese objects, belonging to Mr. C. T. Loo, exhibited last July at Mr. Paterson's Gallery in Bond Street, London. History of the vicissitudes through which this strangely shaped and decorated bronze has passed, since it was made more than 2,000 years ago, presumably had been lost when it came into the Viceroy's possession; for merely the measurements are given in the text which supplements an outline drawing of it

in the illustrated catalogue of his bronzes, entitled *T'ao chai chi chin lu*. So we know not whether it was found buried with its first princely owner or was treasured by many generations as an heirloom, perhaps, until peril called for concealment, and centuries later its hiding place was disclosed by chance. Lack of historical record it shares with most bronze relics of ancient China; yet in respect of its decorative motives it is in a class apart.

The most striking of these motives is the cicada. It was one commonly used in ancient China, and it had a significance of its own. Naturalistic treatment of it in bronze is as rarely found as the combination in which it here appears. The models of cicadas on this vessel are cast separately, and each is provided with a slot into which fits the tang cast on the vessel to receive it. The depression and tang where one of the cicadas originally was fitted, but now is lost, may be seen on the belly of the vase. Encircling the neck and filling the panels is a geometric design based on an insect motive. Units, each comprising head, body and legs with claw-like extremities, may be traced in it. If the theory about to be propounded be correct, the insect motive is that of the praying-mantis.



UPPER SURFACE OF VESSEL COVER

An outstanding feature of the mantis is its elliptical head set upon a long neck, and the peculiar bean-shaped forms of the bronze design may fitly represent this head in stylized manner. So also are the other elements of the design consistent with a stylized mantis. The plausibility of the identification may be tested by comparing the design with a Chinese picture of a praying-mantis reproduced in Dr. Berthold Laufer's classic entitled *Jade* (p. 266). Dr. Laufer points out that the motive of "mantis catching the cicada" has been a favorite one with the Chinese from Han times, and he traces it to a passage in Book XX of *Chuang Tzŭ*, which is generally assigned to the third century before Christ. A translation (based on those of Legge and Giles) runs as follows:

"While Chuang Tzŭ was wandering in the park of the Eagle Mount, he saw a strange bird which came from the south. The span of its wings was seven cubits, and the circuit of its eyes an inch. It brushed the forehead of Chuang Tzŭ as it flew past him to alight in a chestnut grove. 'What manner of bird is this?' said he, 'with such strong wings not to fly away, and with such large eyes not to see me!' He lifted up his skirts, and hurried towards it with his cross-bow, waiting an opportunity to shoot it. Just then he saw a cicada enjoying itself in the shade, forgetful of all else. As he looked, a mantis, unmindful of its own safety in eagerness for its prey, sprang upon and seized the cicada. Whereupon the strange bird, oblivious of the instinct for self-preservation, took the chance to swoop down and swallow them both. 'Alas!' exclaimed Chuang Tzŭ with a sigh, 'thus do creatures prey upon one another, and each suffers loss while pursuing gain!' With that he put away his cross-bow."

The philosophic writer goes on to moralize about the lesson thus learnt. This passage in a famous book is the *locus classicus* of an apologue still popular in the folk-art of China. At the present day woodcuts are common which show cicada, mantis, bird, archer, a tiger about to spring upon him and a well down which both archer and tiger will fall. The bronze under discussion probably was designed some two thousand years ago to convey a presentment of the fable complete as to cicada, mantis and bird.

We have studied the cicada and mantis, and on the top of the cover is a spirited design representing the large wings, staring eye and hooked beak of the bird of prey. What was the purpose of this vase? Had it more particular significance than a symbolic reminder of the common fate of living things or of the nemesis overtaking the sin of greed in general? Perhaps the answer is to be found in a sunk inscription of eight archaic characters cast on the under surface of the cover-top and again inside the neck. On the authority of Mr. L. C. Hopkins these may be deciphered as meaning: "The Baron of Jui made for Duke Li this Sacral Vessel." We may suppose that the Baron, fearful of some act of aggression on the part of the Duke, devised this means of persuading him to stay the threatened blow.

Such method of diplomacy, though to our eyes it may seem tortuous, would be thoroughly in keeping with Chinese tradition and practice. And while this vase exemplifies the Chinese habit of innuendo, it also satisfies their instinct for symbolic expression. Little doubt can there be that all the strange forms adorning the most ancient of their bronzes conveyed definite meanings.



Courtesy of the Kleinberger Galleries

LADY MARY LYGON, BY JAMES NORTHCOTE

In this portrait of Lady Mary Lygon, James Northcote makes plain the chief biographical fact of his art life—that he began his studies under Sir Joshua Reynolds. This had a much more important influence on his manner and his selection of the field of portraiture in which to work than had his Italian journey, for although he painted "The Entombment" and "The Agony in the Garden" toward the end of his life Northcote is best remembered and justly most admired as a portrait painter who held high rank in the England of his time

COLLECTORS' INTEREST IN GLASS PICTURES

BY G. GORDON TYRWHITT

CONJECTURES ARE OFTEN EXPRESSED REGARDING THOSE NAIVE PICTURES, WHOSE PRINTS, APPARENTLY, ARE ACTUALLY PIGMENTS APPLIED TO GLASS

WHILE not always technically or artistically perfect those curious old colored pictures on glass, which have of recent years gradually found their way into various collections, represent one of the first methods of producing oil prints, an art later developed by George Baxter. They further have the distinction of being a branch of pictorial art which is of essentially English origin having first appeared in that country about the middle of the eighteenth century. And although similar works were found in France soon afterwards these at no time equalled the æsthetic quality of those which were produced in England.



Courtesy of Ginsberg and Levy

MUCH BEAUTY IS EVIDENT IN THE VIVIDNESS OF THIS PAINTING

To define these as pictures confers upon them the status of an original design by the painter, which is not the case. Similarly to regard them as prints would be equally a misnomer. Rather we should refer to them as painted transfers, the outlines having been obtained in an ingenious manner from old prints. The method of transferring the design to glass was by first soaking the print in clear water and after preparing the surface of the glass with a coat of turpentine the print was partially dried and laid on the surface. The back of the paper was then made wet with a sponge, care being taken to prevent any vesication of the paper. This sponging was continued until the paper began to roll, when with the tips of the fingers the whole of the paper was slowly removed, until only the actual printed design remained affixed to the glass. Obviously patience was necessary to successfully accomplish this, hence it is that in many specimens portions of the actual black print are missing from the picture.

The imprint having dried, without the assistance of artificial heat, natural colors were applied to the back of the glass and the more or less imperceptible skeleton outlines by the addition of oil paints of enamels were built up to form the pictures, the quaintness of which appeals to us at the present time. It has been suggested that these early expressions of art were the result of a hobby indulged in by the ladies of the Georgian era. But collectors fully realize that there are a large number which could only have been executed by experienced artists, for the pigments are both well chosen as well as applied in a manner which indicates greater skill than would be looked for from the brush of an amateur.

English collectors have always retained an affection for these pictures and in the majority of the earlier examples the admiration is warranted. And when it is remembered that many famous pictures were treated in this way and that engravings by Smith after Romney, as well as those after Reynolds and other famous masters, are frequently represented, their attraction is evident, particularly as in many specimens the artist has closely followed the colors of the original painting. Probably the most noted painter of these eighteenth century glass pictures was J. Simon, one of whose works and incidentally one of the largest in existence was the mounted figure of George II, by Ravenet after Morier. And in mentioning the size of this example, which was twenty-four by eighteen inches, it is worth noting that transfer paintings very seldom exceed fourteen by ten inches possibly due to the difficulty in obtaining the larger squares of glass.

It is a curious anomaly that while sporting prints were the most popular form of engravings of the time they are seldom found as subjects for glass painting. Similarly although this craft failed to achieve any great excellence in France, the works of such artists as De Troy, Boucher, Watteau and other masters attained great popularity in England as subjects for the engravers and are to-day found in old homes as glass pictures,

which have been handed down through the generations. Possibly that which adds to the attractiveness of these eighteenth century pictures is the fact that they are painted on crown glass. And it should be observed that this term indicates that the surface is slightly convex as distinguished from the flat modern type. This same characteristic may be found in the glass of some old cabinet doors, when by passing the finger slowly across the pane a perceptible curve will be noticed.



Courtesy of A. S. Vernay

ONE OF THE "CONTINENTS" SYMBOLIZING THE NEW NATION

Formerly, before the development of the present day interest in the work of previous eras, a new art would receive encouragement and through this extend and improve. And it is to this that collectors of the present time are indebted for the many splendid works which represent the various branches of art of the eighteenth and nineteenth centuries. To-day, however, old arts whether by encouragement or otherwise are continually extending the number of existing specimens, although not displaying any improvement on the originals. There is consequently little difficulty in detecting the modern glass pictures, for so careless is the average counterfeiter that he invariably fastens in the back before allowin the smell of the new paint to evaporate. And this may be regarded as an infallible means of revealing the imitation when all other known tests have failed.

Actually the same method as formerly is employed to transfer the actual outline to the glass which in some instances is made slightly curved to give an added air of authenticity. A further effort to hide the pseudo-genuiness is the use of an old frame. There is nevertheless a clarity to the old glass which that of modern makes lacks, the effect being to considerably dull the colors. And the fact that the faker will use an old maple wood frame, similar to those which were at one time found on engravings, has been suggested as a means of determining the reproduction on the assumption that the modern mitred joints are imperfectly cut. This may at once be negatived for several reasons. Primarily it is obvious that frames may be changed with each passing style or to please the taste of a different owner. But, further, it should be remembered that none of the old woods from Europe were kiln dried and are very liable to shrink when brought to this drier atmosphere; consequently mitres or angle joints very quickly open and become apparently ill-fitting. It is therefore advisable to remove the back and examine the painting.

While this transfer method is probably the most common means of producing glass pictures they are also found painted directly on the surface. The best results which appear in the latter type are those in which the glass has been etched with the design and this pattern corroded with a flouric acid to which sulphuric was added. By this means the surface on which the pigments are used becomes pitted and the oil colors effectively "keyed" into the pits caused by the corrosion. The remainder of the glass is usually "roughed" slightly to retain the ground color of the picture, which would be more lightly applied than the actual design. The colors used are not dissimilar in texture to those found on porcelain and in the finer examples the technique is equal to that apparent on well painted miniatures, this also being evident on many glass pictures produced by the transfer process.



Courtesy of A. S. Vernay

ONLY INFREQUENTLY ARE SPORTING SUBJECTS MET WITH

Another form of treating old prints was that known as the transparency which like the glass pictures of the



Courtesy of Ginsberg and Levy



Courtesy of A. S. Vernay

THE PORTRAIT OF THE HONORABLE ROBERT MONCKTON, ONE-TIME GOVERNOR OF NEW YORK, AND THAT OF MARY, PRINCESS OF ORANGE, EXHIBIT THE TECHNIQUE OF THE ARTIST IN COLOR APPLICATION



Courtesy of Old France

THIS CURIOUS GLASS PICTURE WAS ADOPTED AS A MEDIUM OF PROPAGANDA FOR THE ABOLITION OF SLAVERY. IT IS FROM THE SET OF THE "CONTINENTS" WHICH, IF LACKING PERFECT ART, IS HISTORICALLY INTERESTING

late eighteenth enjoyed considerable vogue among the dilettantes of the early part of the following century. The manner of preparing these is supposed to have been discovered by Edward Orme, the artist, about 1806, when by accentuating the stronger shading with India ink and applying several coats of clear varnish he found the picture would transmit light. This for several years superseded the former transferring method and there soon appeared those often mediocre and poorly executed pictures, which are found on candle shades, fire and face screens and framed as blinds for the lower parts of windows. Usually outlined in pencil, these amateur works were washed with color and varnished on both sides of the paper, the picture then being stretched tautly across the frame. While these to-day are frequently of value for their historical associations, few other than those by professional artists display any great æsthetic attraction, although adding a certain charm to a room furnished in the manner of our forefathers.



Courtesy of Ginsberg and Levy

AN INTERIOR MANIFESTING SOMEWHAT UNDEVELOPED ARTISTRY

Contemporary with the discovery of Edward Orme, however, was the revival of the art of producing transparencies of linen and silk, which was practised in the East many centuries ago, later finding its way to Europe. And many fine examples of the nineteenth century revival still exist, particularly in those splendid window blinds and fire screens, which may still be found, more or less well preserved in ancient houses in Europe and Great Britain. While few of the panels appearing on the smaller examples manifest the same skill and beauty, doubtless due to their being the work of aspiring but inartistic hands, many of the larger pieces display a charm which makes it the more regrettable that so few remain intact. In most instances the pictures, which appear on window blinds are enlarged copies of old engravings painted in black on the fabric, the interstices of which were first treated with several coats of size, while the finished painting was protected by a thin coat of varnish.

Although England was not so artistically advanced as Italy in mediæval times, there are nevertheless early paintings on glass in the cathedrals at York and Lincoln, but of the monks who laboriously painted these and the splendid windows, of which many still exist in early Italian churches little has been recorded to posterity. It is known, however, that as early as 1390 Jacopo Castelli was painting on glass, one of his works being in S. Francesco at Pisa, which town to-day is perhaps more associated with its leaning tower than with the works of these old artists. Similarly Fra Michele, whose work at Pistoria was destroyed some years ago, and even Ghiberti, whose *capo d'opera* was in the windows in Duomo at Florence, are seldom connected with the evolution of the more modern stained glass works, which are found decorating our present day churches.



Courtesy of Ginsberg and Levy

DEPICTING THE VARIOUS EMBASSIES AT PEKIN, THESE ARE PAINTED BY A CHINESE ARTIST DIRECTLY ON THE GLASS. CONSIDERABLE NAÏVETÉ IS MANIFESTED IN AN EFFORT TO PORTRAY DIFFERENT TYPES OF SHIPPING



Courtesy of M. Knoedler and Company

LORD HAMILTON BY SIR HENRY RAEBURN

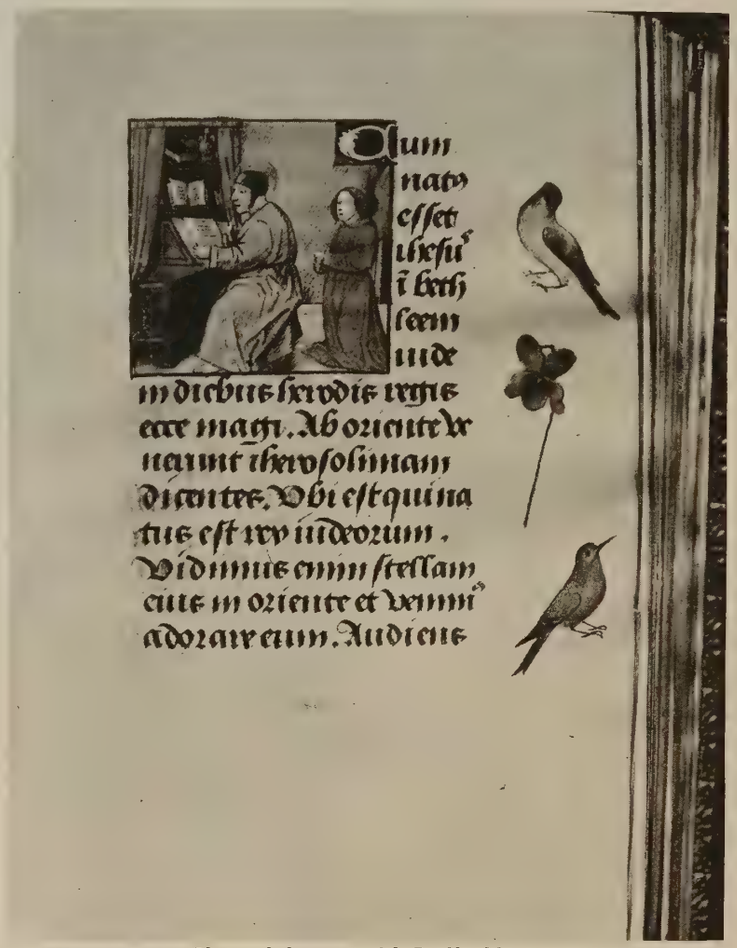
Above all else this greatest of Scottish portrait painters left his impression on art history through his genius for preserving the character of his sitters. He saw with the eye of a Velasquez and a Sargent into the souls of the men and women who posed for him

THE BROOKLYN MUSEUM'S MANUSCRIPTS

BY HELEN COMSTOCK

ALTHOUGH THE COLLECTION IS SMALL, THIS MUSEUM OWNS SOME RARE ILLUMINATED MANUSCRIPTS OF THE FOURTEENTH AND FIFTEENTH CENTURY

WITH the invention of the printing-press the art of the book underwent a metamorphosis which, although it practically terminated the profession of the scribe and illuminator, gave to the departure of the written manuscript the glamor of a final performance in the theater of a great star. The book in which every letter was done with the pen of a scribe, every bit of gold the work of an illuminator, every margin and miniature painted by a trained artist, departed almost abruptly from the world of the scholar; because this departure occurred in the days of its greatest perfection, the illuminated manuscript suffers little of that painful and wide-spread deterioration which overtook the arts of stained glass, enamel tapestry making, and, in the final stages of the baroque, made meaningless so much painting, sculpture and architecture. The sudden taking off of the illuminated manuscript is of the nature of a lamented, youthful demise, but the retrospect of time discloses that this is the reason for the glory which this particular art has preserved for itself; its final aspect was a resplendent one.



Photographs by courtesy of the Brooklyn Museum

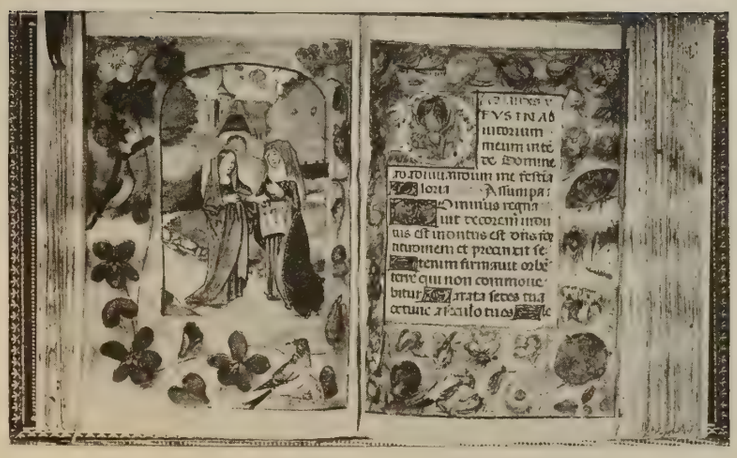
A SCRIPTORIUM ILLUSTRATED IN A FLEMISH "BOOK OF THE HOURS"

In the days when the book in manuscript was being made, it was destined for the church or for the use of some of the laity whose wealth and power enabled them to acquire so great a luxury; to-day it is preserved in some great library, museum or private collection and is as rarely shown to common view. It is, therefore, agreeable to find that a small and excellent collection of manuscripts in the Brooklyn Museum is to be seen in the library upon request. Most of these are from the bequest of Miss Mary Benson; one of the manuscripts, a Book of the Hours, came from the library of the distinguished bibliophile, Robert Hoe, and the only Italian manuscript is a Missal from the library of Henry Gee Barnard. All of them are of the fourteenth or fifteenth century, the final, glorious stage of the manuscript book.

The enriching of manuscripts with gold illumination and with miniatures was the outcome of veneration of their content and a desire to make them attractive to the eye as well as to the mind. Although the manuscripts that exist to-day are the Gospels, Psalters, Books of the Hours, and copies of the pagan masters made in the monasteries and the early mediæval romances of secular scribes written in the thirteenth, fourteenth and fifteenth centuries, such manuscripts were the direct continuation of an art practiced in classical antiquity. None of the rolls of parchment survive that were known to have been in Cicero's magnificent library, nor the regal purple vellum manuscript of the works of Homer written in characters of gold which the Emperor Maximinius received from his mother.

Most of the early works of Christian scribes have also passed, such as the twenty-five parts of the works of Origen copied by Pamphilus the Martyr which St. Jerome is known to have possessed. Of the oldest and most important of existing manuscripts are a fourth century Virgil, a fourth century Terence and a fifth century Virgil, all in the Vatican, and a sixth century Prudence in the Imperial Library, Paris. Manuscripts of the early periods have not only met a natural destruction but their existence has been terminated by having

their contents erased so that the parchment or vellum might be used anew. The writing could be rubbed off with pumice, boiled off with water, or a soaking in lime would accomplish the same result. The practice became so common in the fourteenth and fifteenth centuries in Germany that the emperors finally required the booksellers to sell only new parchment. In one book of which not all the original contents had been so erased, Cicero's *Treatise on the Republic* was discovered, copied some time in the fourth century.

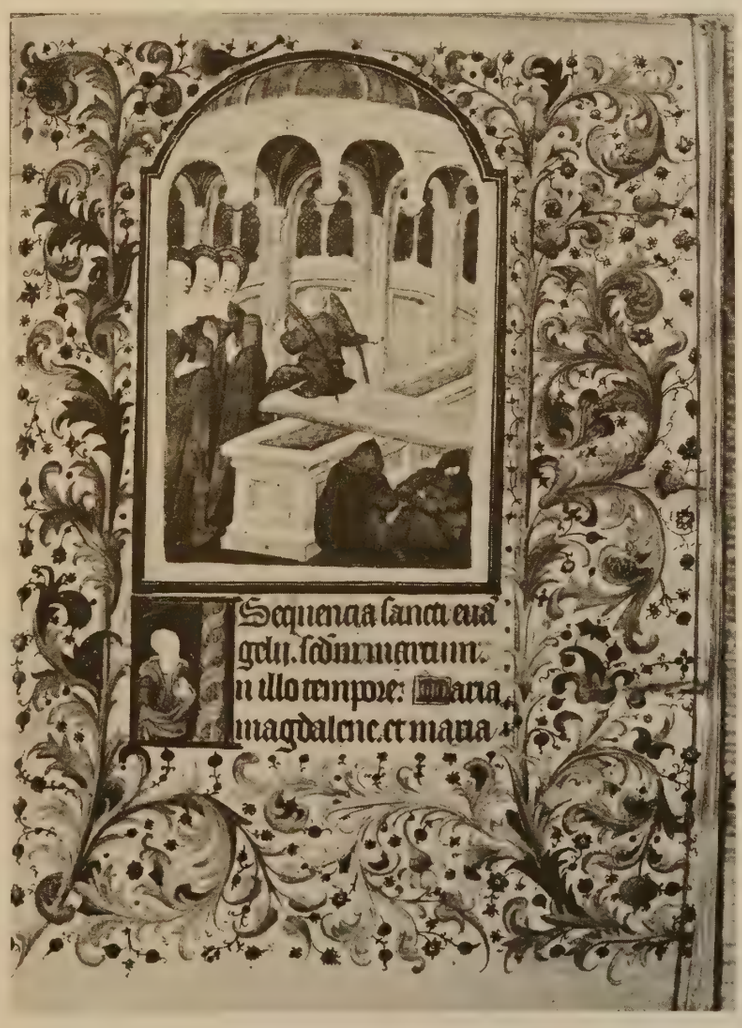


FLEMISH "BOOK OF THE HOURS" WHICH BELONGED TO ROBERT HOE

The two chief materials on which manuscripts were written are parchment and vellum; the former is the skin of a lamb or goat which is treated with lime, dressed, scraped and finally made smooth with pumice. Vellum is the skin of a calf and is whiter, finer, thinner and is capable of receiving a finer polish than parchment, although virgin parchment, which comes from the still-born lamb or from an animal that has been clipped, was finer than the ordinary vellum, and there was a special vellum, made from the still-born calf, which was the finest and most desired of all. Parchment or vellum that was used a second time was generally rougher and yellower than new parchment.

There is a marked difference between the two sides of parchment or vellum; one is smooth and fine, the other rough. The smooth side has been the flesh side and the coarse side the hair side. Books were put together so that two facing pages would be of the same side of the skin. It is possible to tell a Latin from a Greek manuscript because of the way the pages were arranged. In the Latin books the first page of the section was a hair side and in the Greek the smooth side. This supplies one of the slight technicalities which help the scholar to-day to tell whether all of a book has been made at the same time and where it was made.

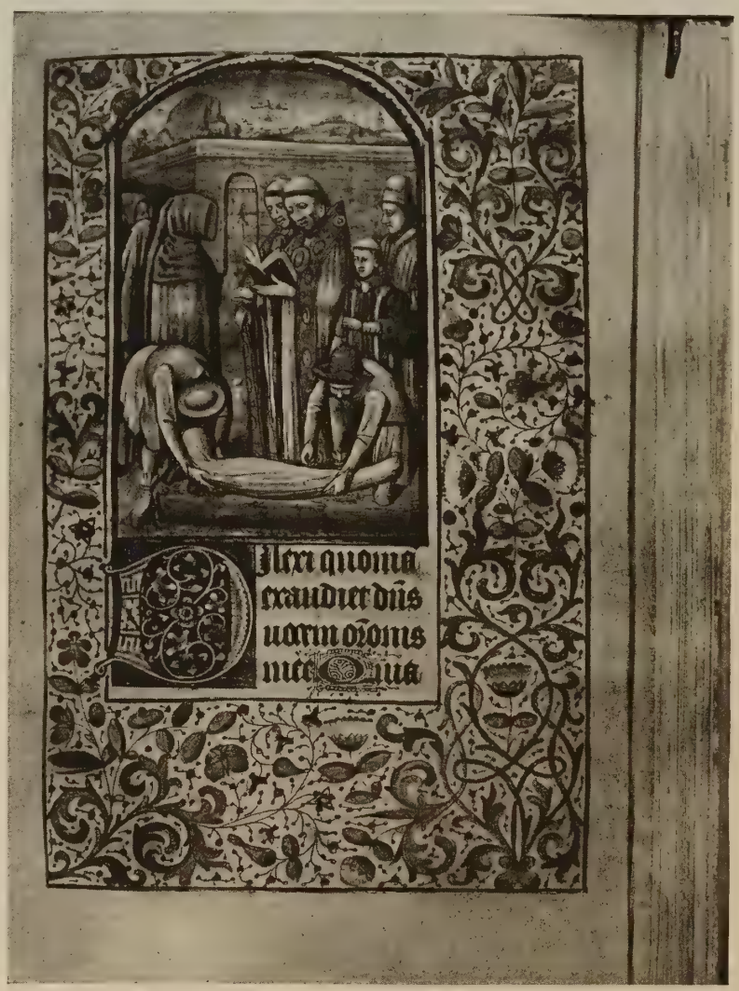
A great many of the early books were made in the Benedictine and Cistercian monasteries. In one of the manuscripts at the Booklyn Museum, a Flemish Book of the Hours, there is a miniature showing a monk copying a book; he may be working either in the corner of a large general room, the scriptorium, or a small room off the cloister. In the scriptorium the absolute rule of silence was obeyed. An officer in charge gave out the work for the day and supplied all materials; the work-day was of six hours' duration. No one entered the scriptorium, save on business, except the abbot himself. If one of the workers wished something to be brought to him he made a sign. Some of these were very amusing. If he wanted a book he would pretend to turn over leaves, if he wanted a Missal he added the sign of the cross; when he asked for a Psalter he placed his hands on his head to look like a crown, suggesting King David by this pantomime; if he wanted a pagan work he scratched his ear like a dog, and by this quite human gesture of contempt expressed his opinion of



"THE MARIES AT THE TOMB" IN A FLEMISH "BOOK OF THE HOURS"

an age whose learning, however, he did not profess to despise.

Secular works were given to the church as well as the sacred books and in those ceremonies of presentation which were held when any book was presented, a pagan author might be placed on the altar as well as the Gospels and a mass celebrated that this treasure of learning was adding its luster to the possessions of the church. When some layman wished to give a book to the church he would simply give enough money to pay for the support of the scribe during the time it was being made and there would be an inscription at the conclusion saying that it was presented by the donor of the money.

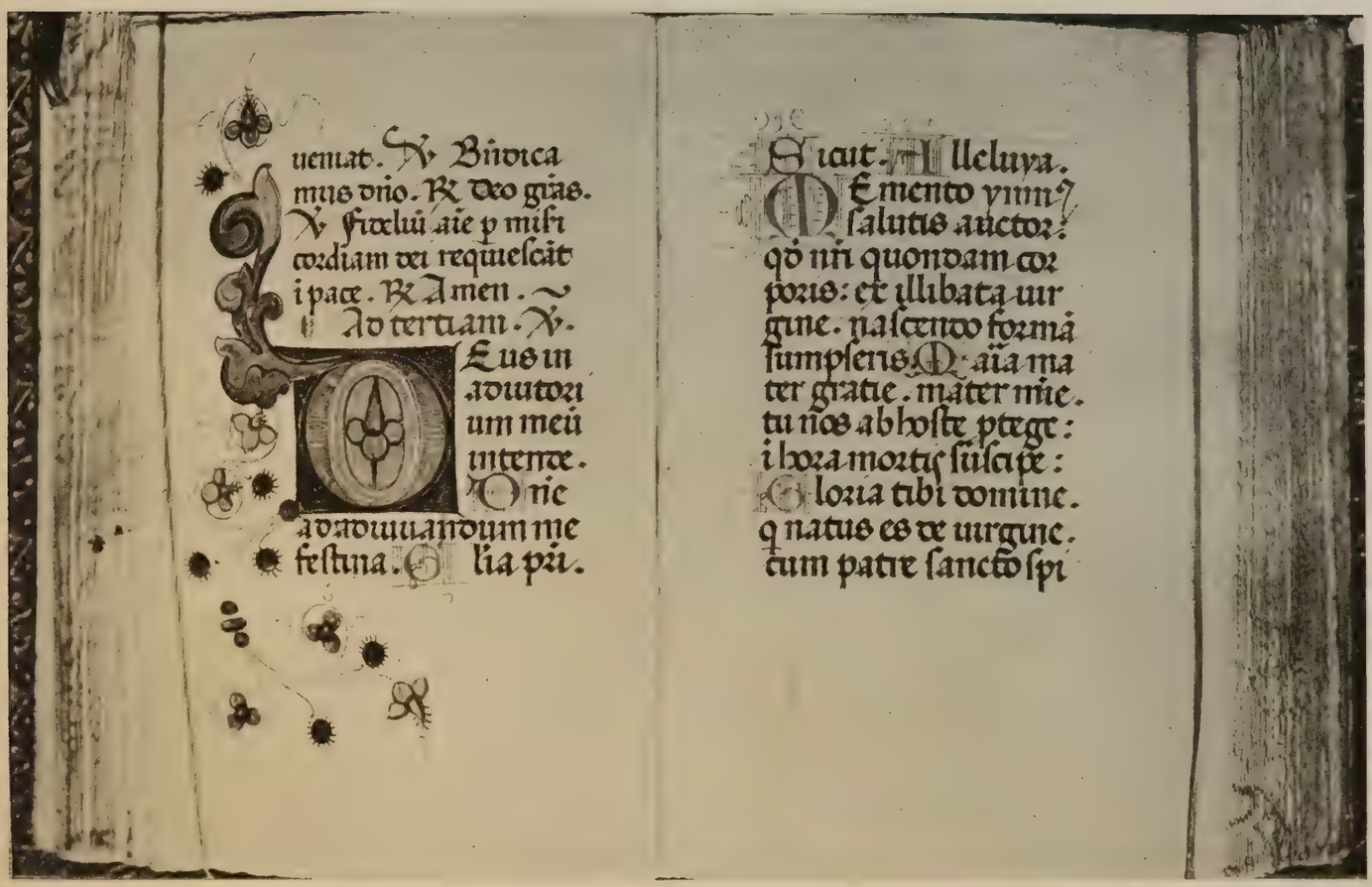


"BOOK OF THE HOURS" MADE FOR THE CATHEDRAL OF LISIEUX

The scribe worked without pay, receiving only his maintenance. It was sometimes said, in order to encourage them in an arduous task, that every letter meant the forgiveness of one sin, and it was intimated of one scribe, whose conscience was heavily burdened, that the copy of the Bible which he made exceeded by only one letter the number of his sins. When the scribe finished his book he generally added some little contribution of his own, an expression of joy in this pious service, or a brief prayer, but in some instances these little perorations are very human and show that the copyist was thoroughly weary. One complains that those who do not know how to write think it is an easy matter, and very often, after an exclamation of thanksgiving, there is a wish for a glass of refreshing wine for his pains.

The printed letter can never have the beauty of fine script and the writing of script, as both the Chinese and Persians felt, was an art equal and even surpassing the pictorial. Of the great manuscripts of the world, the script of the Persian is the most flowing and sinuous; the Chinese, being ideographic in derivation, is the most pictorial and suggests a counterpoise achieved through diverging or converging forms; the European is upright, and while curves are not lacking in its composition, the basis of it is vertical in construction and its interest is in its angles. The countries which evolved the pointed arch worked best in the perpendicular. The Roman alphabet from which the script used for many centuries in the Latin manuscripts of the mediæval scribes was headed by the square Roman capital, which is very similar to our own capital. The earliest manuscripts are in this, like the fourth century Virgil and the Terence in the Vatican, although the latter is in a slightly different and more elongated capital called the rustic capital. When the rustic capital stopped being rectangular and rounded its principal strokes it was called the uncial, a word which is sometimes said to have been derived from *uncia*, or inch, indicating its height, but no uncial has been found to be more than five-eighths of an inch high. The half-uncial, smaller but still a capital letter, was the next development.

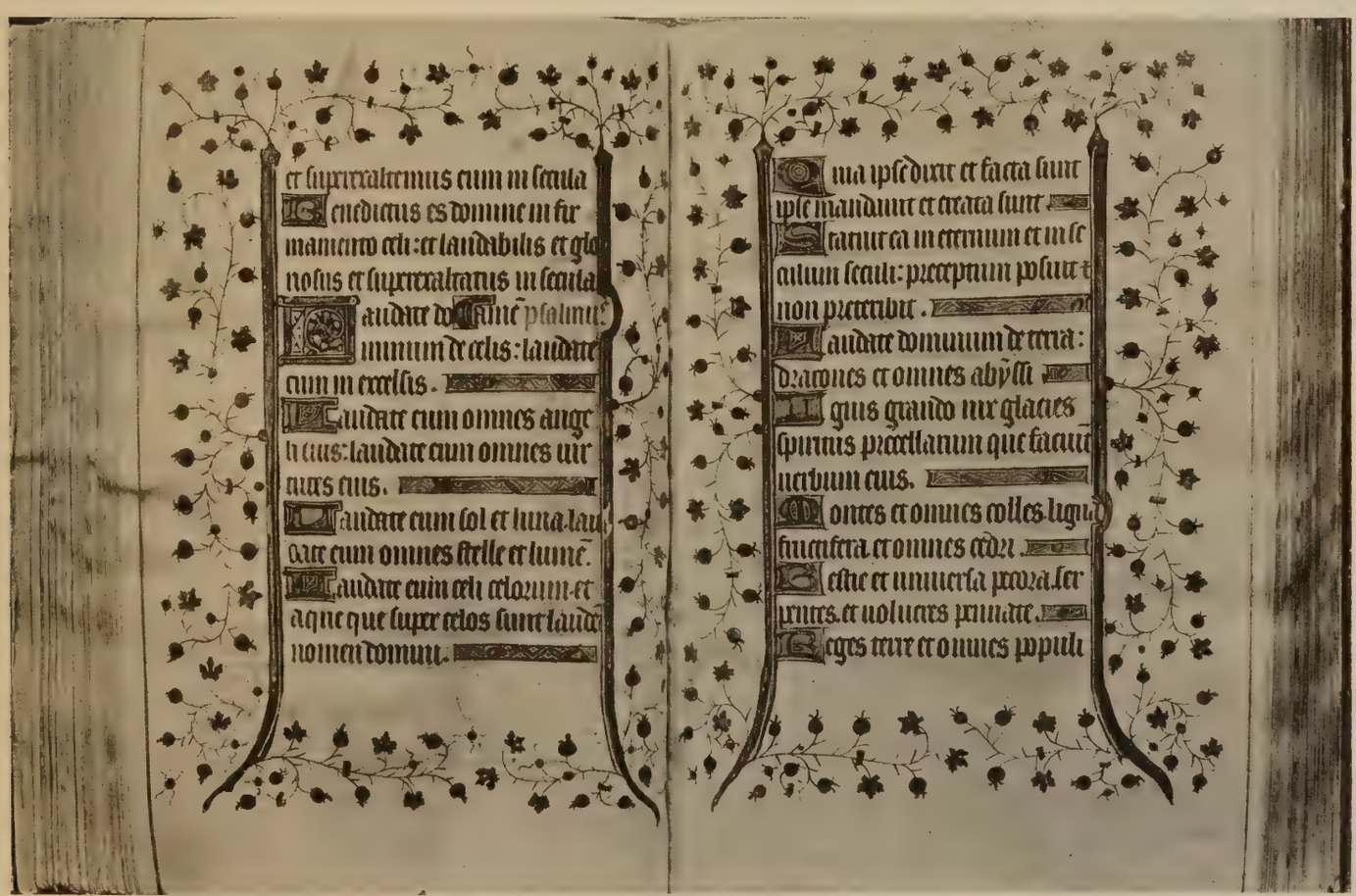
In the seventh, eighth and ninth centuries various styles of small letters were developed and these were called minuscule. The most important and beautiful of these was the Carolingian minuscule developed by Charlemagne. In the tenth century minuscule prevails with the uncial used for titles and headings. The beautiful minuscule favored by Charlemagne was developed at Tours by the English Alcuin of York, Abbot of St. Martin's. Lombardic elements were supplied by Paul Warnefried so that in all the countries where it was adopted there were elements which made it seem familiar to its scribes. This minuscule, however, had passed by the time of the manuscripts which are reproduced here. When the mediæval world recovered from the period of gloom of eleventh century pessimism founded on the conviction that the world was coming to an end, the Gothic style began to develop in the north and west. The thirteenth, fourteenth, fifteenth and sixteenth centuries were devoted to the Capetian minuscule, called Ludovician,



uemat. ℣ Benedicamus dño. ℟ Deo gras. ℣ Fidelium aïe p misericordiam dei requiescat in pace. ℟ Amen. ℣ Ad tertiam. ℣. Deus in adiutorium meum intende. ℟ Dne ad adiuuandum me festina. Gloria pri.

Sicut. Alleluya. Memento vim salutis auctor: quo nñi quondam corporis: et illibata uirgine. nascendo formã sumpsisti. Ave maria mater gratie. mater mie. tu nos ab hoste protege: i hora mortis suscipe: Gloria tibi domine. q natus es de uirgine. cum patre sancto spi

THE SCRIPT IN THE FIFTEENTH CENTURY MISSAL SHOWN ABOVE IS TYPICAL OF THE OPEN, ROUNDED ITALIAN STYLE THE BOOK BELOW IS FLEMISH AND THE SCRIPT HAS A PERPENDICULAR CHARACTER IN COMPARISON TO THE ABOVE



et superexaltemus eum in secula Benedicimus te domine in firmamento celi: et laudabilis et gloriosus et superexaltatus in secula Laudate dñm de celis: laudate eum in excelsis. Laudate eum omnes angeli eius: laudate eum omnes uirtutes eius. Laudate eum sol et luna laudate eum omnes stelle et lumen. Laudate eum celi celorum et aque que super celos sunt laudent nomen domini.

Quia ipse dixit et facta sunt ipse mandauit et creata sunt Statuit ea in eternum et in seculum seculi: precepsum posuit et non preteribit. Laudate dominum de terra: dracones et omnes abyssi Ignis grando nix glacies spiritus procellarum que faciunt uerbum eius. Montes et omnes colles ligna fructifera et omnes cedri Bestie et universa pecora serpentes et uolucres pennate. Reges terre et omnes populi

as it became more angular. In spite of the fact that Latin, being the universal language of manuscripts, did much to keep the style of writing uniform in Italy, the Lowlands, France, England and Germany, national characteristics were bound to develop. The minuscule of Italy, as the manuscript reproduced shows, was open and readable; its suggestion of roundness in spite of the angular character is indicative of the South. The French manuscripts of the collection show a sharp, sensitive, even nervous line, not so even as the Flemish, which is the most symmetrical of all.

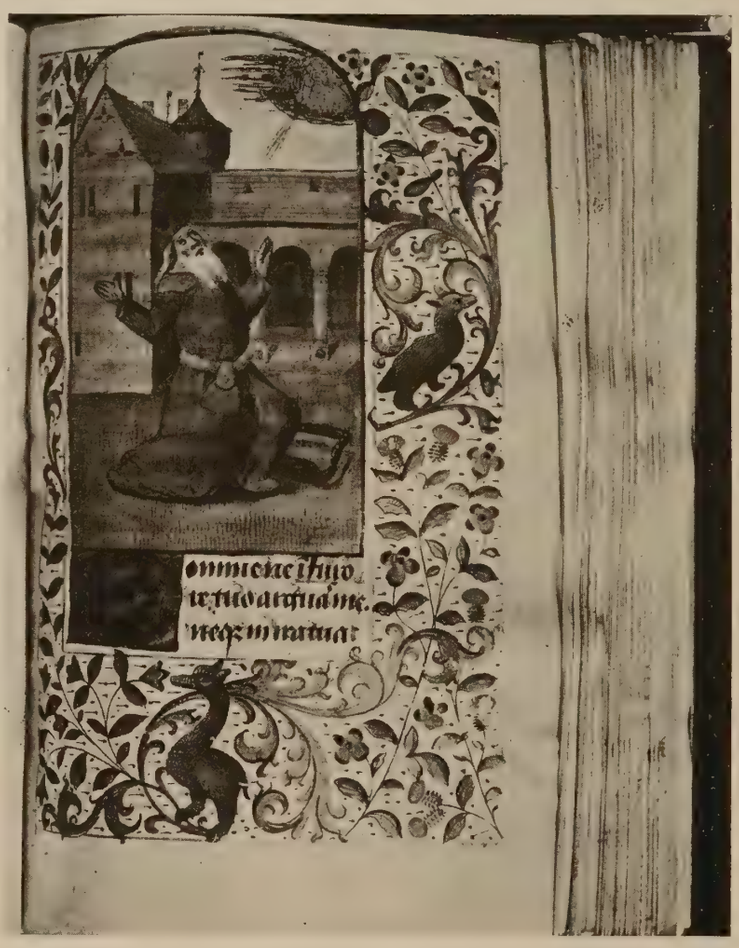


THE "JUDGMENT OF SOLOMON" IN A FLEMISH "BOOK OF THE HOURS"

The decoration of the manuscript grew out of the ornament which was added to the initial letter. The rubricatores were literally the writers in red who made the letters that were to be emphasized. At first sprays extended into the margin and later encircled the text. The marginal decoration became elaborate but in structure it was still joined to the ornamental letter. In the fourteenth century the border was still attached to the text but in the fifteenth century it finally became entirely separate. The ivy leaf or arrangements of flower and bird forms were two of the favored marginal decorations of the fourteenth and fifteenth centuries.

Pictures, where ornament was concerned, were inevitable, for they not only explained the text but made it more appealing to the eye. They were necessarily small, for the pages were small. Some of these manuscripts have pages measuring only a few inches and the longest of the ones shown here does not exceed nine inches. As a result small pictures have come to be called miniatures and anything small is miniature. But the word itself does not come from the Latin *minor*, less, but from *minum*, which means red pigment. From the painters in minimum who added the important letters to the old Latin manuscripts in the days of the Republic the art of painting the highly ornate pictures such as those which are reproduced was developed. A miniature may or may not be an illumination as well, depending on whether it is enriched with metal, generally gold. Text, border or miniature may be illuminated, the process being the adding of gold-leaf which is placed upon a ground of pinkish clay by means of white of egg. It is then burnished with an agate, this process necessarily preceding the painting.

The fourth century Virgil already referred to has fine miniatures, but in the sixth and seventh centuries the texts are not illustrated. A Book of Gospels in the Louvre, said to have belonged to Charlemagne, proves that they were done with great artistry in the eighth century. A ninth century Terence in the Imperial Library in Paris shows the influence of classical sculpture in the draperies of the figures. Tenth and eleventh century work was not remarkable in France, but improved in Germany owing to the presence of Greek refugees. In the twelfth century the effect of the Crusades is seen in the Saracenic ornament around the letters in French manuscripts. Royal patrons were Charles V and Jean, Duc de Berry, his brother.



"KING DAVID" IN A FIFTEENTH CENTURY FRENCH "BOOK OF THE HOURS"

EGYPT'S PEOPLE IN MODERN SCULPTURE

BY ARLINE DE HAAS

BENJAMIN TURNER KURTZ, A YOUNG AMERICAN ARTIST, MODELS CONTEMPORARY EGYPTIAN NATIVES AS THEY LIVE TO-DAY RATHER THAN AS ROMANTIC FIGURES

THE desert life of Egypt has many times been exploited and in especial by the French painters of the nineteenth century with their portrayals of the Arab, glorious in all his accoutrement and backgrounded by the intense colorings of his country. Yet through all these interpretations runs a theme of fictional glamor, a note of exaggeration. Now, for the first time, Benjamin Turner Kurtz, a young American sculptor, has dared to set aside tradition and to express in terms of reality the native life of present day Egypt.



"NILE BATHERS" REPRESENTS MR. KURTZ IN GROUP COMPOSITION

The statuesque figures of Gerome's paintings have suggested what might be done by a sculptor. But those who have seized some inspiration from Egypt have either repeated the French painters or have attempted to revert to the archaic. Kurtz does neither. Long a student of Egyptology he found on his frequent trips through the valley of the Nile that the unconscious grace and magnificent build of the native people lend themselves naturally to the plastic arts. Theirs was enough to live; his but to model them.

Well versed, as he is, in the styles and periods of ancient Egyptian art, Kurtz is not and cannot be influenced by either the present day interest in the Tut-Ankh-Amen period or the archaic movement in modern sculpture. For, according to Kurtz, the modern archaic is but a pathetic copy of great sculpture. He does not try to make Egyptians as did the ancient Egyptian artists. And, at the same time, he does not make merely a faithful reproduction of them as they look to-day. Rather he does much the same thing with the Nile dwellers as Meunier did with the Belgian coal miners. It is the spirit of the thing he is after that he may interpret and intensify it.

In his series of twelve studies of Egyptian life Kurtz has portrayed the every-day routine and the festivities of the desert tribes. He has given a well rounded portrayal of the Nile dweller and his existence. More than that this sculptor has, through his imagination, suggested the country itself. He has visioned the thoughts, the ideals and the interests of these people. And, at the same time, he has revealed his unusual knowledge of the art of working in clay and stone.

His two splendid sculptures, *Arab Girl* and *Arab Woman*, both portraying the native women carrying the water jars on their heads, suggest the work-a-day life of the people. The erect and dignified postures are artistically conceived. The superb balance of composi-



"MASK OF NUBIAN BOY" IS A SENSITIVE PORTRAIT OF A CHILD



AN "ARAB GIRL" PORTRAYS NATIVE WOMAN CARRYING WATER

tion is only equaled by the fine construction of flesh and bone half revealed beneath the draped garments. Swathed about the women's heads, falling with natural grace, the robes become a part of the composition accentuating the arrangement of the design—rhythmic lines reinforcing the plastic entity.

For beauty of the nude and semi-draped figure there are *Nubian Boy*, *Boy With Turban* and *The Water Carrier*. *Nubian Boy* is a simple, undraped figure with no decoration save the rounded quality of the forms and the arrangement of the masses which contribute toward making a perfect work. The weight of the body rests on the right foot, and the head is turned to the right. But it is absolutely balanced by the left leg slightly thrust to the left and forward, and by the left arm, unbent, which, thrown over a water jug, curves toward the left foot. The triangular motive, often found in Kurtz's work, is here the basis of his composition. The inter-spaces, carefully conceived as a part of the sculptural scheme, are also triangular in shape, while the planes formed by the bones and muscles, take on the triangular form.

Boy with Turban is a delicate, vivid conception of a young child; but a conception without any of the cloying sweetness to be found in the works of so many artists who attempt to portray children. There is no obvious motion in the entire figure; the literary motive is absent. The swirl of the costume over the torso and in the folds of the turban are the chief decorative elements. There is no ornamental detail, no preoccupation with incidentals that would detract from the complete solidity of the figure. It stands so dignified in its simplicity, so delightful in its quiescence. A contrasting figure is *The Water Carrier*. Here is active motion suggesting the native suppleness of these dark skinned people of lower Egypt. Too much motion in sculpture is very likely to become tiresome. But this piece is so well balanced and so graceful that it counteracts the effect of activity.

In his *Nubian Drummer* Kurtz has given us not only a man beating a drum but the entire atmosphere of an Arab festivity. Even the curled toe of the seated boy suggests rhythm. Here line and contour are used to advantage. Viewed from the front, the turban on the boy's bent head suggests a circle and the same circle is repeated for emphasis in the drum held in the left hand. The right arm repeats the line of the torso; the right shoulder the line of the left leg. The large planes of the legs are simplified not to the extent of overshadowing their three dimensional quality but to make more evident the fluid line that is basic in its usage.

The companion piece to this work, *The Lizard*, portrays a young Nubian farmer seated on a bank of the Nile sunning himself after his swim. Lazily he has lifted his foot to allow a lizard to crawl by. Here, again,

lines play an important part. Looking at the figure from the rear one finds as much beauty in the broad planes of the well modeled back as in the more complicated structure of the arms and legs as seen from the front. There is only the suggestion of anatomical construction, but here, as in the *Nubian Drummer*, the intelligent elimination of detail shows not only Kurtz's knowledge of anatomy, from which comes his ability to seize upon the essentials, but also his realization of the fact that detail can obscure plastic solidity. It is this same solidity which Kurtz values so highly that is the backbone of sculpture. It forms a part of the profound beauty of compact masses and strength of design that lends to the work of the early Egyptian artists its everlasting qualities.

On his second trip up the Nile Kurtz made several studies of the fierce Bichrine warriors that inhabit the First Cataract region. His interpretation of their grotesque appearance, his intelligent exaggeration of their bushy hair and their strange costumes have given us barbarism in its wildest aspect. Kurtz was able to come into close contact with the Bichrine tribe through his visit to the camp of that people which is situated near Assuan. The Bichrines are still true nomads and are noted for their banditry and thievery. They are famous too as warriors and boast of their Semitic origin, claiming to have come into Egypt with the Queen of Sheba.

In his *Dancing Warrior* Kurtz has a convincing portrayal of the eccentric and exotic customs of this ancient race. The leaping limbs, the crooked arms bearing spear and shield, the lowered head, all express the intense emotion of tribal rites. Viewing this piece from any angle one feels the insistent power of movement that is poignant and elemental. The composite form is based on definite principles of mass harmony, unity and design. There is a certain accentuation of detail, but it is so blended as to be secondary and unobtrusive.

In group composition he is best represented by his *Nile Bathers* and *The Desert Bride*. In the former the sculptor has caught the playful spirit of the native children. Two young girls, the one carrying the other on her back, present a joyous study of the beauty of young bodies, firm limbed and graceful. The delicate handling of the surfaces, the broadly massed arrangements of the curling hair, the fingers and toes suggested rather than stressed, make a decorative unit of the whole. The weight of the group is fairly balanced by the firm placement of the feet of the upright figure, augmented by a short growth of leaves on the ground, and the body, swaying forward easily carries the second figure.

The Desert Bride, depicting a young Nubian girl in bridal swathings seated on the back of a camel, is one



"MASK OF NUBIAN GIRL" IS A COMPANION PIECE TO BOY MASK



IN "DANCING WARRIOR" IS A PORTRAYAL OF EXOTIC CUSTOMS



IN HIS "NUBIAN DRUMMER" KURTZ HAS GIVEN NOT ONLY THE IMPRESSION OF A MAN BEATING A DRUM BUT THE ENTIRE ATMOSPHERE OF AN ARAB FESTIVITY. EVEN THE CURLED TOE OF THE SEATED BOY SUGGESTS RHYTHM

of the most striking and vivid of Kurtz's compositions. The camel, his four feet bunched together, his head reared high and heavy with trappings, forms a triangle of which his back is the base. The triangular form is repeated in the girl's body, her head being the apex, and again repeated in her garments which fall over the camel's body almost to his feet. The arrangement of the masses makes an effective ensemble of definite sculptural design, which, combined with the decorative trappings, lends beauty to the fundamental character of the composition as an entity. The intermingling forms are units of composite strength and their relations, each to the other, are so insistent that the group becomes a rhythmic, flowing mass.

Although Kurtz has not particularly occupied himself with portraiture he can and does produce a head that is a real portrait. His *Mask of Nubian Boy* is a most sensitive and beautiful conception of a child. The full lips, the broad, flat nose, the rounded forehead, are all understandingly portrayed and splendidly executed. The swathing turban about the boy's head is an active decoration, accentuating the general contours of the face. The hair, simplified into a flat mass is, too, a part of the general scheme of decoration, yet at the same time it is hair. The *Mask of Nubian Girl* is a companion piece of equal merit. Again the slight exaggeration for the sake of decoration and plastic unity, both in the hair and the head dress. The head itself is finely modeled both as to anatomical and artistic construction. In the two masks there is a sensuous quality of surface modeling, and so fundamental are they in their values that they become vibrant, rousing the



A COMPANION PIECE TO THE "NUBIAN DRUMMER," IN "THE LIZARD" MR. KURTZ PORTRAYS A YOUNG NUBIAN FARMER SEATED ON A BANK OF THE NILE SUNNING HIMSELF. HE LIFTS HIS FOOT TO ALLOW A LIZARD TO CRAWL BY

imagination to an emotional appreciation of their spiritual properties.

But whether Kurtz is portraying the playing of children on the banks of the Nile, the stately walk of the native women, or the fierce dances of the Bichrine warriors, he always intensifies the spirit of each. And although an immense variety of highly interesting subjects is offered in the Nile valley, subject matter is quite secondary in his estimation. Composition is his chief concern and his first consideration. Originality seldom worries this young sculptor. He works out his own problems in his own way and automatically becomes original.

Kurtz's interest in the Arab and the upper Nile peoples has brought him into close contact with the customs and ideals of this once-mighty race. And, furthermore, it has enabled him to portray sympathetically these people without becoming sentimental over their past glories, but rather becoming sensitive to their present day sculptural possibilities. His artistic sense, however, will never allow his historical understanding to play havoc with a composition. One may be certain that detail, no matter how interesting, will be subordinated to the larger conception of the complete design, and that detail may even be omitted if necessary to the entity and rhythm of the whole.

It is undoubtedly his knowledge of Egypt's past art that has so fortunately kept Kurtz from trying to copy it. He knows, in fact, that it is impossible. But the sincerity of his work and his love and understanding of the children of the Nile strike a unique and varied note in contemporary sculpture. Added to this his





"BOY WITH A TURBAN" IS A DELICATE, VIVID CONCEPTION OF A YOUNG CHILD. "NUBIAN BOY" IS A SIMPLE, UNDRAPED FIGURE WITH NO DECORATION SAVE THE ROUNDED QUALITY AND ARRANGEMENT OF THE MASSES

work is powerful; his sense of structural form is sound; and his knowledge of the art of sculpture combines expert craftsmanship with a supreme sense of beauty. Kurtz began his artistic studies at the Rhinehart School of the Maryland Institute in Baltimore, Maryland. He was awarded the Rhinehart prize both in 1918 and 1919. Later, at the Pennsylvania Academy of Fine Arts in Philadelphia, he was awarded the Stewardson Prize, the President's Prize, the Packard Prize and the Cresson Traveling Scholarship. He has studied at the studios of Charles Grafly and Albert Laessle. On the completion of his Egyptian group in 1926 he exhibited at the Annual Exhibition of the Pennsylvania Academy of Fine Arts where he was awarded the Fellowship Prize. While his Egyptian studies were receiving praise and critical comment Kurtz was awarded the Avery Prize by the Architectural League of New York for *The Duck*, a remarkable study of bird life. Recently the same piece won Honorable Mention at the Concord Art Association's exhibition.

The interest in this sculpture by Mr. Kurtz is in the freshness of his treatment of a racial type. He has an unusual feeling for composition, but his sculptures are more than exercises in design. One is made conscious of a contact with a pulsating human life. He has suggested the simplicity of a child-like race, indolent and good natured. A boy watches with lazy intentness a lizard coming out of his hiding in a stone wall, or walks along with an empty water bottle under his arm with the deliberate ease of the child of the tropics. He has kept his record true to the individual and has made it representative of more than a personality. His sculptures are in a true sense portraits of the people whom he finds interesting in the Egypt which is existing to-day.



Courtesy of Duveen Brothers

A CH'IEN LUNG PORCELAIN FIGURE

This porcelain figure of a lady whose costume is that of the court is from the J. Pierpont Morgan Collection. It is of unusual height, measuring thirty-seven inches, and the coloring is of great beauty, combining sea-green with imperial yellow. The design on her dress is composed largely of medallions formed by vermilion phoenixes with gold heads and her blue girdle is made of squares bearing the sacred swastika. This piece was made during the reign of Ch'ien Lung, the fourth of the Ch'ing emperors (1736–1795), whose potters made some of the finest of Chinese porcelain



Courtesy of Mr. S. H. Mori, Chicago

THIS REPRODUCTION OF "CHERRY-TIME AT KIZOMIZU TEMPLE, KYOTO," MERELY HINTS AT THE BEAUTY AND COLOR OF THE ORIGINAL WHICH IS ONE OF THE MOST CHARACTERISTIC OF HIROSHIGE'S WATER-COLORS OF EXCEPTIONAL QUALITY

THE WATER-COLORS OF HIROSHIGE

BY GARDNER TEALL

A STUDIED PHASE OF THIS JAPANESE ARTIST'S PAINTINGS OF LANDSCAPE WHICH ARE AS REMARKABLE AS HIS BETTER-KNOWN DESIGNS IN THE FIELD OF COLOR-PRINTS

THOSE who have studied Japanese art intimately will, I think, hardly challenge the statement that Hiroshige deserves a place in landscape art with such masters as Claude Lorrain and Turner.

"Are not the landscape painters the true discoverers of the country," asks Paul Gaultier, "the pioneers in the pleasure we feel at a magnificent sunset when the glowing disk sinks into the sea which it tinges with color? Have they not revealed to us the majesty of the mountains, the peaceful tranquillity of the fields, the silence of the forests? Have they not shown to us the mildness, the anger, the abandon, the treachery, the gaiety and sadness, of the sea?" And he goes on to say, "Poussin, Claude Lorrain, Constable, Corot and Theodore Rousseau, by the horizons which they have opened up to us, mark the stages of a feeling henceforth an integral part of our life."

This is true, and just how true this is, nothing more adequately reveals to us than the art of Hiroshige. Who, besides Corot and Turner, has given us greater revelations of light in landscape? And who, besides Hiroshige, has given us more profound revelations of the snows and the rains and the mists that hold such great beauty and clothe landscape in such marvelous attire?

Hiroshige's color-prints are universally known, but Hiroshige's paintings in water-color (the only color medium of the Japanese painters of his day) have received almost no attention from the writers on art in the Western world. This is as regrettable as it is extraordinary, for Hiroshige's place in Japanese painting is important, notwithstanding the attitude so long held by the Japanese connoisseur towards any but the traditional and conventional art of Japan and that of China, its inspiration.

The classic art of Japan was formed by the canons derived from those which guided the art of the Chinese painter, and these canons continued to hold sway even after various new movements had paved the way for the advent (in the eighteenth century) of genre, known by the name of Ukiyoyé, literally, "Pictures of the Fleeting World," a Buddhist term of reproach.

True it is that back in the eleventh century, Tobo Sojo (1053-1140) had, with certain sketches of mundane things and humble human beings, heralded the movement that was to develop some seven centuries later into the school of Ukiyoyé. His excursions were followed by some of the great masters of the twelfth and early thirteenth century school of Yamatoye (by Fujiwara Mitsunage and Keion Sumiyoshi), while in the year 1296 Tengu Doshi painted a makimono depicting a scene of carpenters at work, the audacity of which undertaking undoubtedly shocked the sensibilities of the aristocratic taste of the day, although there was a saving grace in the fact that a carpenter's trade is looked upon by the Japanese as singularly respectable, and he was permitted to use a prefix equivalent to "Mr."



Courtesy of the Metropolitan Museum of Art

"KOYURUGINONO, PROVINCE OF SAGAMI," IS ONE OF SIX WATER-COLORS WHICH MAY BE SEEN IN THE METROPOLITAN BEARING HIROSHIGE'S SIGNATURE AND SEAL. THESE PAINTINGS ARE OF A LATER DATE AND ARE PAINTED ON SILK

But at best, the aristocratic art of the Tosa school, whose founder was Tosa no Mitsunobu (1434-1525); the art of the court painters at Kyoto, which dates back some eight hundred years and which almost entirely confined itself to depicting court scenes, court nobles and court ceremonies (a school employing rich color); likewise the aristocratic art of the Kano school, whose founder was Kano Motonobu (1476-1559); the art of the painters at the Court of the Shogun in Yedo (Tokyo), a school which developed virile, incisive brushwork, found particular virtue in sheen and in brilliancy of *sumi* (black ink), and in the chiaroscuro effects of washes derived from it (a school using color sparingly)—all these looked unfavorably on Ukiyoyé's intrusion. True it is that Sanraku (1573-1635) of the Kano school helped, in certain unsigned paintings, to inaugurate Ukiyoyé, while the nobly born Iwasa Matabei (1577-1650) (whose work Binyon finds analogous in more respects than one to that of the Italian painter, Giorgione), appears to have been the originator of the Ukiyoyé school, and his entire product is said to have been absorbed by no less a patron than the Tokugawa Shogun, Iyemitsu!

Despite these facts, the Ukiyoyé artists were a world apart from those of the Tosa and of the Kano schools. Binyon says of them: "Cut off from the life of the nobles and the Samurai, they created a world of art, beautiful in its kind, which is self-enclosed, and has little relation with the ideals of the older schools."

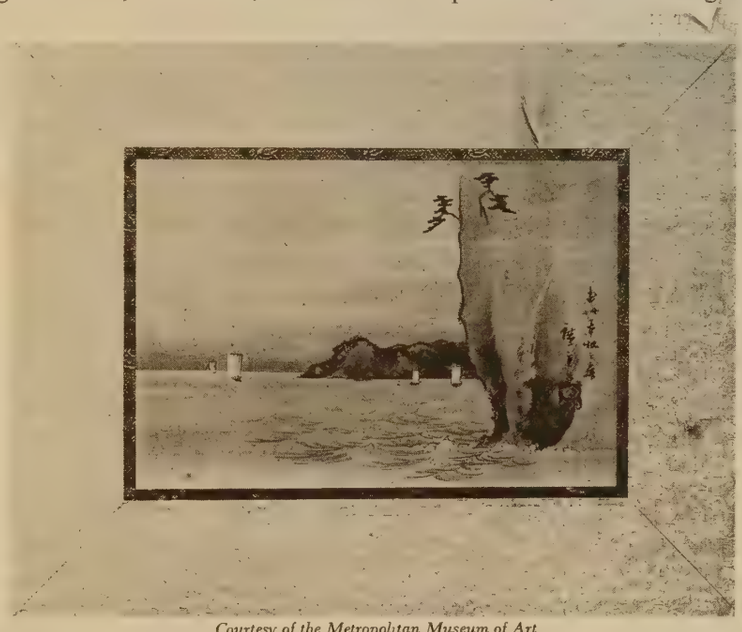
In 1797 Andō Tokitorō was born in Yedo. He developed a precocious talent for drawing, and after some study under Rinsai, a painter of the Kano school, he sought instruction from Utagawa Toyokuni, Ukiyoyé painter and color-print artist, famous for his portraiture of actors. As Toyokuni had no vacancy for a pupil, young Andō turned his steps to the studio of Utagawa Toyohiro (1763-1828), who had been a fellow-pupil of Toyokuni's under Utagawa Toyoharu; Toyohiro may even have been Toyokuni's elder brother. Toyohiro avoided designing actor prints, and although he did some book illustrations, he seems to have wished to make a name for himself as a painter, his work inclining somewhat to the Kano school. At any rate his style was founded on that of the Kano painters, and he took particular interest in the works of Hanabusa Itchō (1652-1725), a painter who was as unorthodox as he was brilliant, and whose work was complementary to later Ukiyoyé.

Toyohiro had a far finer nature than Toyokuni's, and I think it is fortunate that the young Andō, who on entering Toyohiro's studio changed his name to Hiroshige, came so directly under his influence, instead of

under Toyokuni's. Toyohiro was never popular like Toyohuni, but his fellow-artists held him in high esteem. Hiroshige, then about fifteen, could not, perhaps, have had a better teacher.

Hiroshige was just over thirty when (in 1828) Toyohiro died, the year also of the death of Yeizan, Yeishi and Shunsen. Two years later (1830), the first year of the Tempo cycle, the government of the Shogun commissioned Hiroshige to accompany the deputation selected to journey from Yedo to Kyoto, there to present to the Emperor the gift of white horses sent by the Shogun, and to make for the Tokugawa government a drawing or painting of the ceremony.

To one of Hiroshige's temperament, this must have been a particularly memorable event, a thoroughly enjoyable excursion. The great road, Tōkaidō (Eastern Coast Road), along which he journeyed, stretched for a distance of some three hundred and twenty-five miles. Hokusai (then in his seventieth year) signed himself "Old man mad about drawing." The young Hiroshige's enthusiasm for sketching could have been little less than the elder's mania. At each of the fifty-three post stations on the Tokaido, going and coming, he had ample leisure for studying his surroundings and for filling his sketch-books with drawings of places, people and things. These were the foundation work of the splendid series of landscape color-prints, the great "Fifty-three Posting Stations of the Tōkaidō"—*Tōkaidō Gojūsan Tsugi*—completed in 1834 and published by Hōyeidō and Senkakudō in Yedo.



Courtesy of the Metropolitan Museum of Art

"CAPE HAMNŌKU, NEAR YOKOHAMA," BY HIROSHIGE

Perhaps one of the first bits of news Hiroshige may have heard on his return to Yedo was that of Hokusai's having had a stroke of paralysis; but the "Old man mad about drawing" restored himself to nineteen more precious years of art-producing life with a medicine of his own compounding! Hiroshige may have had no acquaintance with Hokusai, but he must have known Hokusai's landscape prints as all Yedo knew them. However, as Hokusai had withdrawn to the country in this year, it seems improbable that the younger man had any opportunity of meeting him at this period.

Hiroshige's color-print art does not disclose the heroic qualities exhibited by Hokusai's. "And yet," says Binyon, "what a delightful art is his! He is less concerned with the stable rudiments of earth than with the beauties of their veiling by the atmosphere and changing light. No one has revealed to us so freshly the beauty of rain; rain showering like light javelins that shine in the returning sun, or mingling with the mist and with the wind that bends and tosses a long ridge of blotted pines, or descending in straight rods that hiss on ground or water, or trailing delicate threads that caress the trembling willows." This beautifully describes some of the qualities of Hiroshige's color-print art, and it applies equally to his painting.

When Binyon says, "It is incredible how, with four or five colours, crude rather than subtle in themselves, and with only such gradation of flat tint as wiping the block is capable of, he can bring to our eyes so living an impression of the beauty of twilight, when the last glow fades on the horizon of vast prospects over coast and island and the sea of deepening blue, or of moonrise among great avenues of enormous pines, or the flush and sparkle of changing weather among the mountains, or the falling snow on white knolls and steep slopes above blue gulfs of sea," I wish he might have gone on with some particular description of the exquisite beauty of Hiroshige's water-color landscapes, those delicate, but never fragile, dreams of nature's moods, paintings which only the brush of a master could produce.

I suppose the work of no other Japanese artist has appealed to so wide a circle in the Western world. That is, I think, because Hiroshige's landscapes have been nearer to those of our own artists than have the landscapes of Hokusai or of any of Hiroshige's contemporaries or predecessors. Sei-ichi Taki, a distinguished Japanese art critic, says of Hiroshige, that he "inaugurated a new style of landscape painting peculiarly Japanese: this he formed by availing himself of the essential attributes of Chinese art developed by Buson and other well-known masters. Laying his hand on the previously neglected themes of native scenes, he traveled far and wide and sketched the noted bits of scenery in this country, while the landscapists of the Chinese school refrained from depicting Japanese scenery. The beauty about him is that he never labored over trivial



Courtesy of Mr. S. H. Mori, Chicago

"PLUM SEASON AT SUGITA, A SUBURB OF YEDO, PROVINCE OF MUSASHI AND SNOW-COVERED FUJIYAMA," IS TYPICAL OF HIROSHIGE'S GENIUS BUT IT MERELY HINTS OF THE SUBTLE DELICACY WITH WHICH HE PAINTED HIS WATER-COLORS

details, but always kept his eye on the rendering of scenes in their broad and general aspects. His power in this direction cannot, however, be judged from his prints, so well-known to the world. In short, fully to appreciate his art, one should inspect his hand-paintings, that display all the niceties and peculiarities of his touch." It is, indeed, only after a study of Hiroshige's work in water-color, that any true measure of his genius can be made.

Fenollosa did not overlook Hiroshige as a painter. He found this artist's devotion to landscape more single and his realistic success greater than Hokusai's, and he called Hiroshige "the arch-impressionist before Monet." Fenollosa also places Hiroshige as a painter of night scenes without rival save Whistler, whose *Nocturnes* appear to have some suggestion of Hiroshige's influence, an influence which some critics have disputed, but one which, it seems to me, is obvious and a compliment to both. In fact, Hiroshige's influence on later European art has been tremendous, although I shall not here attempt to defend this thesis.

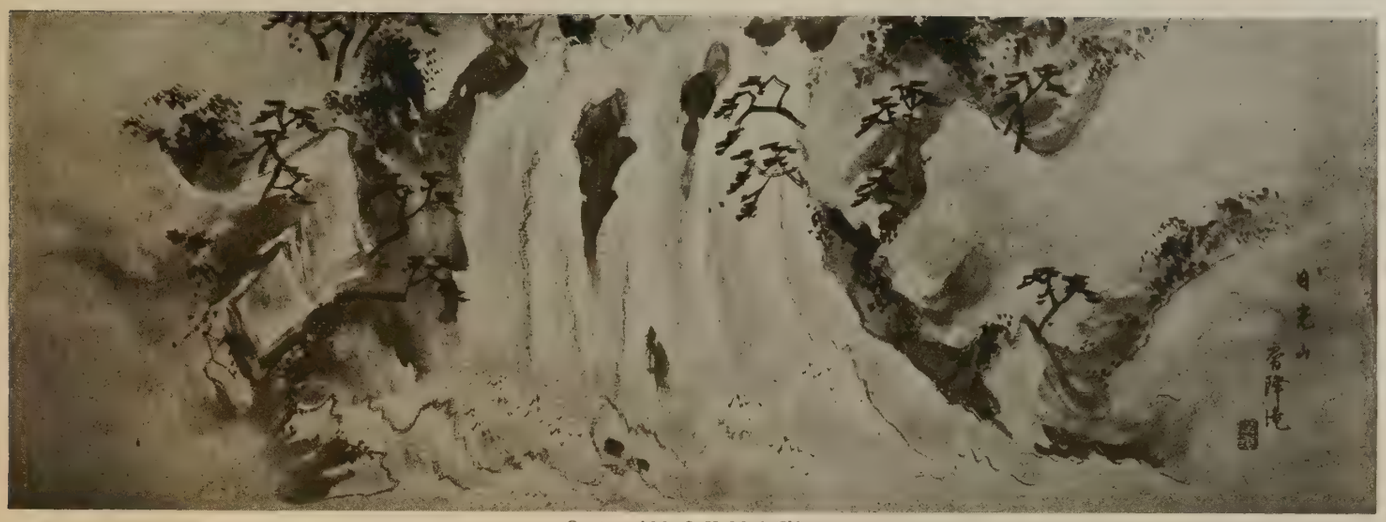
We must take Fenollosa's chronology (in the case of Hiroshige, at least) with caution. He would have us believe that after 1835 Hiroshige's drawing became more careless, although the truths of his color values goes on increasing up to 1845, while his paintings of 1850 and after exhibit a weakness. I do not think we can rightly make any such broad generalization of Hiroshige's work in water-color before 1850, and some very beautiful things appear to have come from his brush even after that date.

Fortunately, a goodly number (perhaps two hundred or more) of Hiroshige's water-colors (some on paper and some on silk) are extant. Some of the finest of these are in American collections, public and private. There are, for instance, the six paintings in the Museum of Fine Arts, Boston; the six paintings in the Metropolitan Museum of Art, New York; the eight paintings in the



Courtesy of Mr. S. H. Mori, Chicago

A PAINTING OF EXCEPTIONAL BEAUTY AND QUALITY, THIS "IMPRESSION AT MAIKO BEACH, PROVINCE OF SETTSŪ," IS ONE FROM A SERIES OF HIROSHIGE'S WATER-COLORS, OWNED BY MR. MORI AND REPRODUCED HERE FOR THE FIRST TIME



Courtesy of Mr. S. H. Mori, Chicago

"KIRIFURI WATERFALL AT NIKKO MOUNTAIN IN A FOG" HAS BEEN SKILFULLY PHOTOGRAPHED AND QUITE SUCCESSFULLY SUGGESTS THE FULL BEAUTY OF THE ORIGINAL PAINTING. IT SHOWS HIROSHIGE'S MASTERY OF LANDSCAPE COMPOSITION

Library of Congress; a number of fine paintings in the Freer Gallery, Washington, and I believe there are other works by Hiroshige in water-color in other public collections.

Here illustrated for the first time are a number of Hiroshige's water-colors from a series of this master's paintings owned by Mr. S. H. Mori, of Chicago, paintings of exceptional beauty and quality: *Kirifuri Waterfall at Nikko Mountain in a Fog; Impression at Maiko Beach, Province of Settsū; Cherry-time at Yoshinoyama, Province of Yamato* (which Hiroshige, in his diary for 1842, mentions having visited); *Cherry-time at Kiyomizu Temple, Kyoto*, and *Plum Season at Sugita, a Suburb of Yedo, Province of Musashi and Snow-covered Fujiyama*. Each of these bears Hiroshige's seal (early form) and description of the scene represented written in Hiroshige's calligraphy. All are typical of Hiroshige's genius, although it is not, of course, possible to obtain from any photographs of works of such subtle delicacy more than a mere hint of their beauty and color. However, these reproductions do show Hiroshige's mastery of landscape composition. The reproduction of the *Cherry-time at Kiyomizu Temple, Kyoto* is, perhaps, the least attractive, while in the original it is one of the most beautiful and characteristic. On the other hand, the *Kirifuri Waterfall at Nikko Mountain in a Fog*, skilfully photographed by Mr. S. Osata, quite successfully suggests the full beauty of the original.

Restraint, a deft touch, delicacy of color, precisely right emphasis, not one unnecessary bit of brushwork, complete absence of hesitation—these are characteristics one looks for and finds in Hiroshige's water-color landscapes.

In size, the five paintings mentioned above are each only eight by twenty-one inches, yet infinity is there. This is as true of the *Kirifuri Waterfall* as of the others. Thus, the *Impression at Maiko Beach* and *Cherry-time at Yoshino* exhibit Hiroshige's masterly handling of



Courtesy of Mr. S. H. Mori, Chicago

IN HIS DIARY FOR 1842 HIROSHIGE MENTIONS HAVING VISITED THE SCENE OF THIS WATER-COLOR WHICH HE CALLS "CHERRY-TIME AT YOSHINOYAMA, PROVINCE OF YAMATO." THE PAINTING MEASURES EIGHT BY TWENTY-ONE INCHES

water, whether it be mountain torrent, the sea or gentler stream. These five water-colors are finer than the six, of later date, in the Metropolitan Museum of Art: *Bay of Tokyo, Boshu Province; Cape Hamnōku, near Yokohama; Nokoginyama Range, Can Mountains; Waterfall at Hakone; Koyuruginono, Province of Sagami*, and *Hill of Kioannon, on the Kisokaido*. These bear Hiroshige's signature and seal and are painted on silk.

The eight landscapes by Hiroshige in the Library of Congress (Noyes Collection) are on paper and are somewhat larger than the majority of Hiroshige's paintings: *Aria, on the Tokaido; Kanaya, Province of Totomi; Miho of Okitsu, Province of Suruga; Satta Mountain, Province of Suruga; Shin Yoshiwara, Yedo; View of Takanawa, Yedo; View of Uyeno Hill, Yedo*, and *Yoshiwara, Province of Suruga*.

Among the very fine Hiroshiges in the Freer Gallery are a *View of Fukagawa; Cherry Trees in Bloom on the Bank of the Sumidagawa; Suijin no Mori in a Shower; View of Fugi from Konodai; Cherry Trees in Bloom at Koganei;* a series of the *Four Seasons*, upright panels twenty-three by fourteen inches; twelve *Views of Yedo*, of the same size, and also an album containing some seventy-five sketches in ink and colors, each sketch being seventeen inches in height by thirteen in width. The British Museum is particularly rich in paintings and drawings by Hiroshige, and there, as in American collections, one may find examples of Hiroshige's figure painting; but it is his landscape work which so particularly proclaims his genius and which commands our attention and admiration. While his figure work in painting is not on the whole of importance, we must not overlook those deftly devised miniature figures, in a style particularly his own, which are occasionally incidental to his painted landscape and which give these just the accents they may need, as they do, likewise, in his color-print compositions. The tiny figure introduced in the water-color *Impression at Maiko Beach* is an instance of this.

In comparing Hiroshige and Hokusai as painters, Alfred Morrison holds that Hokusai was superior in versatility of subject and fancy of conception, while Hiroshige was superior in fascinating effects of graceful delineation of commonplace natural scenes. He finds Hokusai over-stimulating and Hiroshige unobtrusive.

Hokutei, a Japanese art critic of the early nineteenth century, wrote: "A landscape painting is not loved because it is a facsimile of the natural scene, but because there is something in it greater than mere accurate representation of natural forms which appeals to our feelings, but which we cannot express in words." While Hiroshige's landscapes give us remarkably faithful portraits of places, there is poetry in them as well, a poetry which I think Hokutei might have acknowledged.



Courtesy of the Metropolitan Museum of Art

RESTRAINT, A DEFT TOUCH, DELICACY OF COLOR, NOT ONE UNNECESSARY BIT OF BRUSHWORK, COMPLETE ABSENCE OF HESITATION—THESE ARE CHARACTERISTICS OF HIROSHIGE'S LANDSCAPES. THIS ONE IS "WATERFALL AT HAKONE"



Courtesy of the Ehrich Galleries

THE CREWS' MADONNA AND CHILD BY MURILLO

Of all his paintings devoted to this favorite subject of Murillo's, few are so lovely in respect to the sweet humanity of the Mother and Child here. The canvas dates from about 1670 and takes its definitive name from the English collection of which it was long a part

THE ERA OF WALNUT IN ENGLISH FURNITURE

BY HENRY BRANSCOMBE

COLLECTORS TO-DAY ZEALOUSLY SEEK EXAMPLES OF FURNITURE OF THE EARLY EIGHTEENTH CENTURY, WHICH HAS COME TO BE REGARDED AS THE ERA OF WALNUT

THAT period which is covered by the reign of Queen Anne while more prolific in specimens of the mobiliary art of walnut rather represents the use of this wood in English furniture free from foreign influences. And for the simple charm of these styles we are probably indebted to Sir Christopher Wren although he at no time actively entered the field of mobiliary woodwork construction confining himself to tentative designs from which the modes of the early eighteenth century were indirectly evolved. In the walnut of this epoch we find an entire elimination of those more ornate motifs of the late Stuarts which were still in evidence in the reign of William and Mary.

That walnut superseded the traditional oak is primarily due to the admiration expressed for its decorative qualities by Queen Elizabeth who, having seen furniture of this new wood imported from Italy, gave instructions for the planting of an enormous number of walnut trees in England. Later, nurtured by that desire for more beautiful furniture which found expression in the French influence that affected the court of the late Stuarts, the use of walnut increased and the cabinet-makers turned their attention to the trees planted in the previous century.

As the saw-pit was not in general use until late in the seventeenth century trees were split by the primitive wedge-and-beetle method and this doubtless explains the reason for so few pieces of walnut with large surfaces being found until the Orange reign. While the work of the cabinet-maker required boards of greater area the chair-maker could utilize smaller trees and even boughs. Therefore in the study of walnut furniture of this period it is easier to trace the evolution from stools, settees and chairs (particularly the latter), for the fact that when chairs replaced the former long bench seats at the dining "board" they were made in sets of six or more allows for the survival of at least one example, while the inference is that tables and other large pieces would be far less numerous.



Courtesy of A. S. Vernay

HIGH-BOY WITH CROTCH WALNUT FRONT, ABOUT 1710

The improvements in the facilities for producing finer lines to furniture and the gradual departure from the former cumbersome pieces is illustrated by the stretchers of chairs and tables. Whereas formerly these were heavy oak not always well-shaped, later with the use of more efficient tools the wood was made lighter and perfectly rectangular. And while in earlier specimens the stretcher is near the floor, when the one-time rushes which were the carpets of former days and which became wet and filthy were replaced by more cleanliness, the stretchers being no longer necessary to maintain the feet from the dampness were raised and carved. This and other changes are evident in the late Stuart



Courtesy of Schmitt Brothers

SLOPE-FRONT BUREAUS OF THE WILLIAM AND MARY PERIOD WERE OCCASIONALLY HINGED AND FITTED WITH A PULL-OUT DESK TOP. THEY ARE FREQUENTLY FOUND CONTAINING SEVERAL SECRET RECESSES INGENIOUSLY DISGUISED

period and were largely brought about by the desire to emulate the opulence of the French court.

In speaking of walnut furniture of the late seventeenth and early eighteenth centuries there is a tendency to regard it as being constructed entirely of walnut. Actually in the majority of the larger pieces the carcases were built of oak or even deal, these woods being veneered with a thin leaf of walnut. In many instances as in the case of cabinets and chests of drawers more decorative types were applied to the fronts; the ends, although occasionally found solid, usually were covered with a straight or plain grain. The use of walnut in this manner was common in specimens from the reign of Charles II, and level surfaces are often found faced with a thin layer of this wood. Shaped pieces, however, are rarely found veneered earlier than the beginning of the Queen Anne period when the laying of veneers on the more intricate parts of chairs and other curved pieces was accomplished

with the veneering hammer. Previously the hot caul method had been employed but this, which was a piece of heated wood used to make the surface level when gluing on veneers, only allowed for the application to flat areas.

Possibly one of the most ingenious uses of veneer is that found on the double C-scroll legs and some flat under-stretchers with similar curvations. These shapes were built by gluing small pieces together, a method known as cooper-jointing, the object being to avoid the grain of the wood running parallel to the perpendicular of the shape. Obviously were a form such as the C-shapes cut from one piece of wood, little or no resistance would be afforded by the fibres. This weakness was therefore obviated by the adoption of cooper-jointing and the front of the finished shape veneered.

That beautifully figured walnut known as burl is found on pieces during the late seventeenth century when it was usually applied to oak. The method of procuring this burl "figure" is by cutting the wood in the same direction followed by the medullary ray, a term borrowed from anatomy in which it indicates the tubules that extend outwards from the cortex of the kidney in a similar manner to that of the ramifying membranes found in the base of a tree. Another beautiful veneer used is the crotch which is obtained from a part of the tree where a fork is formed by the growth of a large limb. The effect of this is to produce those wide-spreading feather-like patterns which are found on the tops of tables and fall fronts of bureaus. The specimens which are more sought for, however, and which are exquisitely beautiful, are those which display the small medallion-shaped pieces with innumerable concentric rings commonly termed "oyster." There is in this form of decorative walnut more to be admired in the inimitable skill manifested in the laying of the separate pieces than in the simple method by which they are procured. While much speculation is frequently expressed regarding which part of the tree these are cut from, actually they are merely thin slices cut diagonally from small branches and saplings.

Possibly one of the great appeals offered by old walnut is that soft patina which time and careful treatment can alone bestow. All absence of ornamentation, even if such were necessary to beautify the furniture of this period, is compensated by that velvety appearance which is the outcome of many gallons of oil, turpentine and wax patiently applied by hand. Neither varnish nor other more modern processes can produce that which the human hand through many cen-



Courtesy of Mossel and Koopman

QUEEN ANNE LOW-BOY WITH PINNED BRASS HANDLES



Courtesy of A. & J. Sloane

AN EARLY WALNUT FALL-FRONT WRITING-CABINET



Courtesy of Frank Partridge Inc.

AMONG THE RARE TYPES OF QUEEN ANNE CHAIRS ARE THOSE WITH THE CARVED EAGLE HEAD TERMINALS TO THE ARMS, THE CABRIOLE LEG WITH CLAW-AND-BALL FOOT AND WITH CARVED KNEE LATER FREELY USED BY CHIPPENDALE

turies has placed on old woodwork, nor is this better exemplified than by the baluster rails in ancient houses.

While the innate Druidism of Britain lingered into the William and Mary period the passing of the Stuart dynasty actually saw the end of oak furniture, and by the close of the Orange reign, which represents the transition, the walnut vogue was well established. The furniture of the end of the seventeenth century, unlike that of the succeeding epoch, exhibits many distinct Dutch characteristics, these being apparent equally in the furniture of Colonial America. This influence is shown in the turned trumpet-leg, which was an evolution of the inverted cup, also freely used by American cabinet-makers. The vogue of walnut in this country, however, was not perhaps so pronounced as that which developed in England in the reign of Queen Anne.

That walnut was largely used for furniture by the early cabinet-makers and chair-makers of our country is apparent from the many splendid pieces which exist to-day. One important set of Chippendale style chairs is that in the Metropolitan Museum of Art and which was made in Philadelphia. While these are fitted with cabriole legs similar to those which appear in the Queen Anne period and later in those of the famous English maker, they exhibit a different characteristic in the shell carving on the knee and the feet display a tendency toward the Spanish in the curious trifid terminal. As was the case in the old land, veneer was largely used by American makers for decorative purposes and an attractive motif found on the larger surfaces of early pieces is the combination of burl ash panels with narrow walnut bandings, this and other forms of veneering usually being on pine carcases.

Although unimportant from a decorative point of view, but of value to a collection as typifying the earlier walnut period, joint stools made of this wood are now extremely rare, being found more often in oak. These plain short benches which were those used at the head of the table by the carver are more usually known as coffin stools, being frequently used as trestles or carried by friends of the bearers at walking funerals. But their intended use was at either end of the dining "board" before the days of chairs. And it is easy to visualize the austere Puritan of early colonial days manifesting the rigidity of his mental discipline in the stiffness with which he held himself on this uncomfortable seat.

In that evolution of the decorative carving of furniture which is apparent through the period from the late seventeenth century and which was replaced by the almost severe simplicity subsequent are traceable many of the motifs used by the famous cabinet-makers of the



Courtesy of A. S. Vernay

THIS LATE SEVENTEENTH CENTURY EXAMPLE OF THE BRACKET TYPE IN CLOCK CASES ILLUSTRATES THE USE OF SPRANDRELS AND ORNAMENTS SIMILAR TO THOSE WHICH ARE FOUND ON CASES OF EARLY GRANDFATHER CLOCKS

Georgian era. Even the pendant husk design so freely used by the Adams is seen in the examples of this time. This is usually found on those splendid chairs which represent the second decade of the eighteenth century and in which also the cabriole leg of somewhat French tendencies resembles that of Chippendale's earlier chair supports both in the clubfoot as well as the carved leaf decoration, both of which are characteristic of the period.

With the vogue of those beautiful fabrics which appeared at this time came the desire for more ornamental surfaces to woodwork. And that form of marqueterie embellishment, for which the Dutch are chiefly responsible, was adopted as a means to satisfy the demand. The use of lighter woods as an inlay to walnut, while doubtless adding magnificence, fails to surpass those splendid panels which rely upon the natural

figure of the veneer for their beauty. For some time difficulty was experienced in this form of inlay, owing to the veneer shrinking and causing the narrow strips of wood to spring. Even to-day this same defect is often the cause of disappointment to a collector, who has brought a specimen to this country, where the dry heat of the houses is apt to cause a further contraction. Nor is the resetting of the original wood an undertaking that even the most expert cabinet-maker seeks.

Some examples of larger surfaces display an undue ornateness in the marqueterie work being treated with elaborate foliated designs, which at times detract from the æsthetic simplicity. This more pronounced type of inlaid decoration was introduced to England by followers of William of Orange, the furniture of Holland at that time being freely adorned in this manner. A relic of this tradition is exhibited in the furniture of the early Dutch settlers of New Holland, particularly in the kasses, which were both inlaid as well as embellished by delft tablets, some of which were splendidly painted. Another form found on the more important pieces such as high-boys and cabinets is that known as "seaweed marqueterie," the pattern in intricate foliation being applied in gracefully shaped panels on a walnut groundwork, while in some examples the interior fitting and insides of doors are similarly decorated.



Courtesy of A. S. Vernay

A CHILD'S CHAIR OF CHARLES II PERIOD

That trend toward the improvement in furniture which appeared with the eighteenth century began with the abdication of James II and the arrival of William from Holland. England had for some time doubtless experienced a confusion of traditions and that period from the passing of the Stuarts to the time of Queen Anne has come to be regarded as one of transition in the mobiliary art, for during the last decade of the century we find the more decorative styles which manifest a distinctly French influence and the gradual creeping in of those vogues introduced from the Netherlands. A striking example of the latter influence is the adoption of the cabriole leg, which the Dutch borrowed from the Chinese, and which although not at first as graceful as it eventually developed nevertheless displays beauty in its more simple forms. The cabriole of the pre-Anne period is usually distinguishable by the scroll foot or hoof foot, this later to become the more graceful club terminal and the dragon claw of a few years after, when carving was added to the knee.

With the cabriole leg we find the elimination of the shaped stretchers and turned underrails, which for a time appear on the chairs of the early eighteenth century. And as the "parlour" (or "keeping room" as it was termed by the American Colonists), which signified a combined living-room and dining-room, was adopted in the smaller houses, there was a demand for a cheaper and lighter type of seat. These have come down to us in those plain chairs with the light central splat and unadorned cabriole legs, more frequently found with loose or lift-out seats, which following the Dutch styles were of commodious proportions. The "grandfather" easy chair came into more general use, this high wing back seat affording considerable protection from those icy drafts which the inmates of English houses in Queen

Anne's time endured to an even greater extent than the natives and visitors in Britain suffer during the winter months at the present day. In this popular style of old chair, however, the variations through the ages have been so unimportant that it is only by some distinctive characteristic in the understructure that the date may be approximated.

Among the important examples of the early eighteenth century cabinet-maker's craft are those walnut carving tables, which were the forerunners of the sideboard in its present form. It is rarely, however, that one of these tables appears on the market, for very few of the period are in existence. Evidence of this was not wanting at the sale, which was held in London during June last of the late Viscount Leverhulme's collections from Lews Castle in the Hebrides and his Cheshire estate. Included in the catalogue were fifteen or more side or carving tables of various periods, and while the one Queen Anne walnut specimen found a buyer at five hundred guineas ($2500.00) the nearest bid to this for one of another period was one hundred and sixty guineas ($800.00), this being an early Chippendale mahogany example. These and other comparative figures go to show that while collectors are becoming keener in their desire for walnut, specimens of the Queen Anne period are becoming increasingly scarce.

There is little doubt but that mirrors assumed considerable importance as a medium for the decoration of walls at this time, both in the form of the smaller hanging type and as pier glasses, which were so skilfully treated by William Kent and other architects. Nor is there any period in which mirrors manifest more grace than those simple curvations which are found on the frames at this time. Frequently they are slightly elaborated by the addition of gilt to the carved reliefs or by entirely gilding the frame, while in other instances the upper part is pierced and surmounted with a gilt ornament, of which the eagle seems to have been one of the most popular. The same charm is evident in the dressing mirrors and collectors are finding it difficult to procure those with the flat arch curve top in the ogee base of which several small drawers or "jewel tills" are fitted. Of recent years these like other furniture of the period have commanded high prices, for being more fragile than the more solidly constructed pieces, many have been broken and in early times discarded as useless. Meanwhile the skilful faker in various parts of England is fully occupied in making good the deficiency of genuine examples by reproducing mirrors and other walnut pieces of the early eighteenth century designs and we readily admit that the fraternity in their efforts display more skill than scruple.

Those beautiful low seats and footstools, which were the outcome of the decorative forms, are similarly rare.



Courtesy of A. S. Vernay

OCCASIONALLY DELICATE CARVING WAS ADDED TO THE BACKS OF CHAIRS. THE CONCHOIDAL EMBLEM OF ST. JAMES FREQUENTLY APPEARED WHILE THE EAGLE HEAD WAS FASHIONED AS A DECORATIVE MOTIF TO THE FRONT LEGS

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NOTES ON CURRENT ART

A PORTRAIT which its own history as well as its character would seem to make the work of Benjamin West is that of Richard Lake of Edinburgh. It is still in the family of the sitter, being now in the possession of Mrs. Franklin R. Magee of New York who is the great-great-granddaughter of this Writer to the Signet from Scotland. Richard Lake came to Philadelphia in 1788 and ten years later went to Lexington, Kentucky, where he died within a year of his arrival. Word has come down in the family that this portrait is the work of West and certain details about the picture support this attribution. The white edge of the wig is typical of him and the manner in which the figure is kept rather small within the canvas. If it is indeed by West this portrait must have been painted in England, for West left this country in 1760 for Italy and later settled in London, never to fulfill his first intention to return to his native country.

Richard Lake was born on January 9, 1753, and married in 1778, his wife being Isabella Watson, daughter of Robert Watson of East Rhynd, Perthshire. In 1780 he terminated twelve years of legal apprenticeship by becoming a Writer to the Signet. The papers on which his right arm rests in his portrait appropriately begin, "Having considered the case . . . I am of the opinion" and this emphasis on his legal profession strengthens the probability of its having been painted in the land of his practice.



Courtesy of Carnegie Institute

PRIZE-WINNING PAINTING BY FERRUCCIO FERRAZZI

ANOTHER example of the progress of official taste in France is the public recognition at last, twenty years after his death, of the modern painter Paul Cézanne, and the choice of Maillol as the sculptor most fitted to carve the monument which is soon to decorate Cézanne's memory in the Tuilerie Gardens. A maquette of the unfinished monument showing a recumbent girl reminiscent of Cézanne's *Bathers*, was included in the Retrospective Show of Sixty of Cézanne's Paintings held at the *Galerie Bernheim Jeune*.

FERRUCCIO FERRAZZI, a young Italian artist from Rome, won the first prize of fifteen hundred dollars at the twenty-fifth international exhibition at the Carnegie Institute, Pittsburgh. His painting, of an interior where a mother stands with her child, is called *Horitia and Fabiola*. For the past two years Italian artists have won second prize at the Carnegie International.

K. X. Roussel of Paris won the second prize this year with his *Faun and Nymph under a Tree*, and Robert Spencer of New Hope, Pennsylvania, won the third prize. Honorable mention was given to the work of Max Kuehne and John Carroll, and Mrs. Ernest Procter of Cornwall, England, and Antoine Faistauer of Salzburg, Austria, were given the same honor. A special prize of five hundred dollars offered by the Garden Club of Allegheny county for a garden picture went to Walter Sickert.

THE dedication of Gertrude Vanderbilt Whitney's Memorial, now overlooking the harbor of Saint Nazaire again calls attention to the high esteem in which Mrs. Whitney's ability as a sculptor is held in France, and her recognition is completed by the publication of a book on her work by Camille Mauclair, a critic previously distinguished as the author of books on Watteau, Fragonard, and Rodin. The monument shows a soldier standing on the outspread wings of an eagle.

The Master's Room



New York Galleries. Inc., Decorators.

IN the furniture and decorative arts, as in the architecture of historic countries, the customs and manners of the people are eloquently expressed in line and structure, color and ornament.

¶ This very fact lends vivid interest to the architecture of the Old World, and to its furniture a charm beyond mere utility.

¶ Thus, while Spanish furniture of the XVI and XVII Centuries was distinguished by a severely simple dignity that bespoke a nation of warriors, the touches of barbaric ornament and brilliant color enlivening those beautiful old pieces remind us that Renaissance Spain had not yet freed itself from the Oriental influence long before fastened upon the Peninsula by its Pagan conquerors, the Moors.

¶ Sturdily fashioned of thoroughly seasoned walnut of a peculiarly rich quality, and ornamented after the colorful Moorish manner, there was a distinctly masculine feeling about the furniture which reflects the austere tastes of the Renaissance Spaniard and arouses the appreciation of the twentieth century man of affairs.

¶ The interior sketched above is but an echo of the fidelity with which this organization of decorators and cabinetmakers has caught the spirit of this and other eras. Whether one's interest lies in the present trend toward the architecture and art of Old Spain or in any of the other great epochs, the quest for the furniture and each decorative detail may well begin and end with a visit to these Galleries, where treasures of the past are grouped with hand-wrought reproductions in scores of delightful ensembles.



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

© N.Y.G. 1925

A CATALOGUE of the children's books which formed the recent exhibition of modern European picture books at the Brooklyn Museum has just been printed by the Museum. This exhibition has started on a lengthy tour of the country and will be seen in Buffalo, Cleveland, Toledo, Milwaukee, St. Louis, the Pacific Coast cities and Baltimore, Rochester, Syracuse and Worcester. These books were the subject of an article in the September number of International Studio by Betty and Allen Eaton. The Albright Gallery has received permission from International Studio to reprint this article for all the children in the art classes of the city schools in Buffalo.



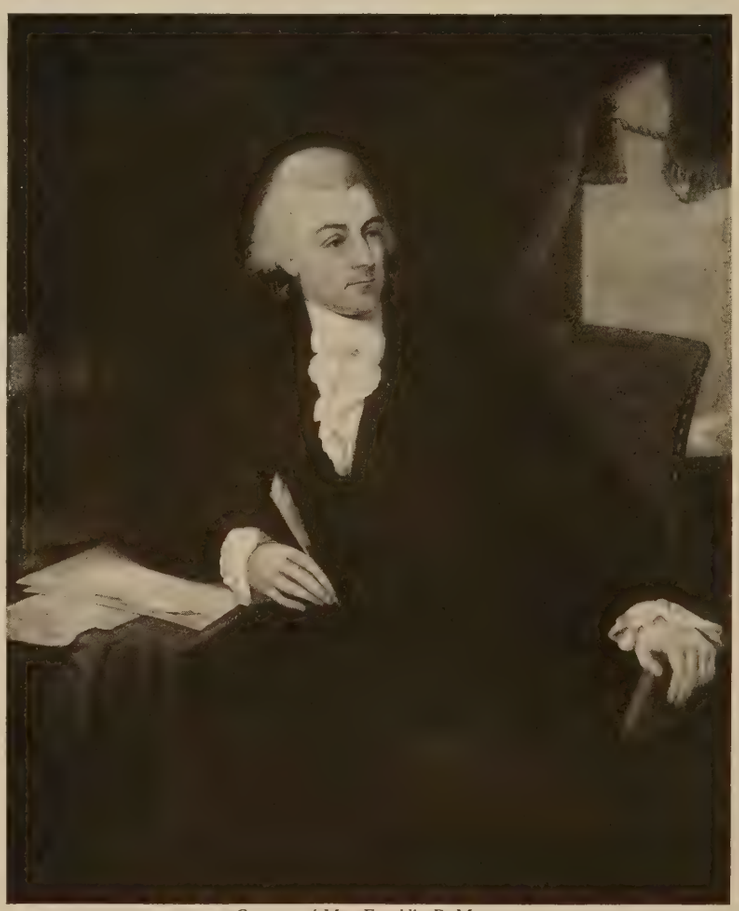
PORTRAIT OF HER MOTHER BY ELIZABETH CHASE

THE recent addition to the celebrated Miller collection of two etchings by Philip Harris Giddens, conferred a high mark of official recognition upon a talented young American artist whose exhibit among the French group of etchings in the Spring Salon won the prize, and whose private exhibition in September in Paris—etchings of Brittany, Bas Pyrenees, Paris, Constantinople, Greece and Budapest—displayed a rare combination of taste, draughtsmanship, and imagination.

RECENT exhibitions in Paris have particularly stressed that side of French genius which avid for novelty is continually trotting up and down the frontiers for convention like provisioners for a zoo, hunting for any exciting discovery that might urge public taste, usually encamped a prudent decade in the rear, to advance, rejoice and marvel. At the *L'Effort Modern*, Léonce Rosenberg, dictator of the modern art sector, showed a diverting collection of gimcracks carefully selected as the best of the bad taste of the third Empire, made up of pictures, china, gilded clocks without works (so dear to the heart of Mr. George Moore) and an amusing series of fish and flowers under glass.

Formally expanding Monsieur Rosenberg's idea, an Exhibition of Art and Life under Louis Philippe at the Galeries Charpentier, under the patronage of the Princess de Poix and the direction of Monsieur Paul Leon, director of the Ecole des Beaux Arts, launched the famous bad taste of the 1840's as one more fashionable fad for the quaint. Hundreds of canvases by eighty-two charming unimportant painters, cases of gay china and colored glass, jeweled miniature portraits of dandies in tight trousers and wives in wide skirts, engravings and furniture—all testified to a violent reaction against the cubistic school.

THE new building for the Yale Art Museum which is to be erected opposite the Art School at the corner of Chapel and High Streets, is to cost $800,000, and a permit has recently been obtained from the city of New Haven for its construction. Egerton Swarthout of New York is the architect. A bridge over High Street will connect the new museum with the Art School. The building will be two stories high and will have a tower.



Courtesy of Mrs. Franklin R. Magee

PORTRAIT OF RICHARD HALE PROBABLY BY BENJAMIN WEST

COLLECTORS of Persian pottery have become increasingly interested, as recent excavations offer them new examples, in a form of Iranian pottery dating from the seventh to the ninth centuries which is known, from its supposed makers, the Guebers, as Geubry ware. The whole field is still something of a puzzle to the experts and each prefaces his attributions with many quali-

(*Continued on page 76*)

JACQUES SELIGMANN & Co INC

Announce the opening

of their

NEW GALLERIES

at

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New York

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ART ASSOCIATION
INCORPORATED
INSTITUTED IN 1883

TO Conduct Public Sales Make Inventories and Appraisals of Artistic Literary and Utilitarian Property for Private Collectors Executors of Estates Law Firms and Others

The sales at the American Art Galleries during the 1926-27 season afford unprecedented opportunities to collectors of paintings by old and modern masters, sculptures, terracottas, early Greek and Byzantine jewelry, antique furniture, tapestries, textiles and rugs, books, manuscripts, prints, etchings, etc. ¶ Announcements of exhibitions and sales and information concerning terms and conditions for the management of public sales sent upon request

Located in the Art Center of America
AMERICAN ART GALLERIES
Madison Avenue 56th to 57th Street
NEW YORK CITY

NOTES ON CURRENT ART

(*Continued from page 74*)

fications, but the period at least is definitely established as immediately following the Arab conquest of the Sassanian empire. Certain of the Iranians, followers of Zoroaster and therefore fireworshippers or Guebers, fled before the Mohammedan conquerors, whose religion they refused to accept, and established themselves in remote hill regions where their position was practically unassailable. These are the people who, it is supposed, made a certain type of ware, decorated in *sgraffito* technique with designs of animals and floral scrolls and covered with a greenish or brown glaze. The fluency of these designs, the careless but quite assured manner in which they are fitted with the circular and curving areas of the interior of plates and bowls, has given them a high distinction in the eyes of connoisseurs.

They have been appearing a few at a time, in various public collections; the Rhode Island School of Design has recently received a piece as the gift of Dr. and Mrs. Murray S. Danforth. The pattern of this bowl is of a man on an elephant, and like all ware of this type, the design is executed on a white clay slip which covers a body of reddish earthenware. Two similar bowls which were excavated at Zendjan are in the Detroit Institute and two others were added to the Freer collection last year. The Metropolitan purchased a few examples in 1906. Their rare appearance in the market, however, is not the only reason for their being sought after; they satisfy the taste of those who know Rhages and Rakka ware very much in the manner that a piece of Sung pottery finally attracts the collector who begins with Chinese porcelain.

THE discoverers of the Columbia River and the first settlers in the Northwest were honored in a memorial which was unveiled at Astoria, Oregon, last July. The memorial was designed by Electus D. Litchfild of New York, and the work has been carried out by Attilio Pusterla. This is one of a series of monuments planned by the Great Northern Railway to commemorate the settling of the Northwest. Funds for the project were contributed by Mr. Vincent Astor in memory of his great-grandfather, John Jacob Astor, whose name was given to the far off settlement established by the pioneers whom he sent out to the mouth of the Columbia River in 1810.

The column is one hundred and twenty-five feet high and is placed on Coxcomb Hill, which is a six hundred and fifty foot elevation overlooking the city. It encloses a spiral stairway leading to an observation platform where a light will burn that will be visible to the vessels at sea.

A design in fresco begins at the base and spirals up the column presenting the various historical events in the settling of the country. There are fourteen distinct pictures seven feet in height; their colors are varied hues of earth tones from deep cream to chocolate brown. The illustration at the base shows the country occupied only by Indians and wild animals before the coming of the White Man. Next is the discovery of the Columbia by Captain Robert Gray on May 12, 1792. He is seen also sailing up the river, which takes its name from his ship, the *Columbia*, to Gray's Bay where he explains his achievement to a group of Indians. The arrival of Lewis and Clark at the mouth of the Columbia in 1805 is the following subject and they are shown in another picture boiling salt water at Seaside, Oregon, in order to procure salt for their return journey. The salt cairn in which they worked has been enclosed by an iron railing and a tablet commemorating the event was also dedicated in July. Other pictures illustrate the building of Fort Clatsop in 1805, the Lewis and Clark expedition at Fort Clatsop in the winters of 1805 and 1806, the party sent out by John Jacob Astor sailing around the Horn, the blowing up of the *Tonquin*, the sale of Fort Astoria to the Northwest Fur Company, and the final tableau is of the coming of the railroad in 1893.

IN the palace of the Prince de Sagan, Paris, now run as a gallery by Seligman, Clara Thomas has been showing ten maquettes for decorated interiors. Especially attractive was a ballroom floored with ringed redwood, sectioned like a horoscope, with a dance of the planets for a border, designed for Mrs. James Corrigan's new London house, also a bathroom for a famous French actress in green tile with mirror walls, and a summer-house for Palm Beach with roof hinged like a shell.

IT is a curious fact that the beautiful murals by José Sert exhibited at the *Jeu de Paune*, in Paris, which were begun twenty years ago for the interior of the new baroque cathedral at Viche in Spain, should have been characterized by the languor of Moorish legend, and in no way interpretative of the stark spirit of Spanish Christianity. Rarely has a distinguished Spanish decorator been more successful than with these ecclesiastical murals which he has crowded with troops of muscular slaves, elephants, ships, and beggar boys exploring pearl shells, painted in brown and gold and topped with

(*Continued on page 78*)



Four handsome old Figure Candlesticks made in 1751 in the reign of George II, by John Cafe.

THE Georgian period, thanks to the distinguished patronage of great families, brought the art of the English Silversmiths to its highest degree of perfection. It left to succeeding generations a rich heritage of exquisitely beautiful pieces, many rare examples of which are today contained in the famous Crichton Collection together with faithful reproductions moderately priced.

CRICHTON & CO. LTD.
EXPERTS IN OLD ENGLISH SILVER
636 Fifth Ave. **NEW YORK** ***at 51st Street***



Danersk design patented

Inspired by four rare old pieces of Early American Furniture

This beautiful pine tree desk

FROM an old Dower Chest came the quaintly carved pine trees and Chinese vases of conventional flowers.

From a little pine Wall Cupboard, the four square panes, the wrought hinges and raised panels on the sides.

From a Desk Box, the handles, the secret well and the interesting pigeon-hole partitions.

And from an old Drawer Frame, the criss-cross stretchers, posts, squash ball turnings and clothes-pin pulls.

AT OUR SHOWROOMS you may see this desk, as well as other equally distinguished pieces of Danersk Furniture—beautiful forms in mahogany and walnut of Duncan Phyfe, McIntire, American Heppelwhite, Sheraton and Chippendale designs. Of particular interest, too, is a new group of French Provincial bedroom furniture. And there are fascinating gift tables in wonderful variety and at amazingly modest prices.

ERSKINE-DANFORTH CORPORATION
383 Madison Avenue, New York City
Opposite Ritz-Carlton Hotel
Chicago Salesrooms: 315 North Michigan Avenue
Distributor for Southern California: 2869 West Seventh Street, Los Angeles
Factories in New England

NOTES ON CURRENT ART

(*Continued from page 76*)

blue skies and crimson curtains. Exhibited at the same time were forty leaves of a screen which Sert has painted for Mrs. Benjamin Moore's Long Island Salon, which pictured an imaginary hill-town on the Spanish Mediterranean. It has been designed with the delicacy of an etching and colored gray, silver, and rose.

THIS letter written by a child was printed in a recent bulletin of the Worcester Art Museum and came to that institution in response to the loan by the Museum of a number of photographs on mediæval subjects to a class of school children. "The Worcester Art Museum started off being generous to our school. They sent to the teacher's room many pictures. What I liked especially were knighthood pictures of Soldiers in Armor. The teacher took a whole History lesson to tell us about the pictures. I was out of my seat looking at the pictures, I was so excited, Ho!! I think I will go down to the Art Museum and thank them ever so much for the pictures."

This quite genuine and obviously boyish appreciation of pictures that made the Age of Chivalry an actuality has a ring of enthusiasm which is the chief reward of a museum's efforts. The museum entirely escapes its mortuary aspect when it recreates the past so vividly that a small boy cannot sit still for excitement.

Another letter shows the effect of these pictures on an unusually imaginative and thoughtful or perhaps mind with a distinct poetical cast:

"The Art Museum sent our room some pictures. The teacher showed us some but there was a white bunch left. I said to myself, 'Those pictures are no good. If they were the teacher would have shown them to us.' One day I made up my mind to see them. I opened one picture. It made me shiver like a cold winter morning for it was a battle with Joan of Ark at the head of the army. I was so excited I wanted to become a knight like Don Quixote. The next was another battle. I opened it slowly and the point of a spear was the first to be seen. I almost thought I was in the battle myself. I still went on and saw all of Joan of Ark. I thought the teacher was keeping a surprise. That night I dreamt I was Joan of Ark."

A closer vision of the life of other days is presaged in the indelible impressions that are indicated here.

THIS year even Picasso, whose genius never seems to tire of exploration, has bent his Spanish temperament to a temporary investigation of the melodies and rhythms of the negro. Included in the Exhibition of Recent Works of Picasso, at the Galerie Paul Rosenberg, in Paris, were several pictures dated 1918 and 1924 which M. Rosenberg had sold and recently bought back from the Quinn collection. These pictures, painted during Picasso's purest abstract period, appeared cold beside the recent works where the decorative subject matter had been simplified and restricted to melons, sheet music, mandolins, saxophones, and newspapers. A series of pink nudes, stirring with a negro kind of melancholy, wandered angularly from one canvas to another. One of *Three Women Before a Window* might quite easily have been intended as a portrait of Florence Mills. Another sat beside an unfinished bust in black marble. Behind still another, an iron grill flattens itself out against the blue sky like an etching. Evidently the group of abstract pictures shown in a separate room were painted as entertaining, merely beautiful, diversions. In some of them, mechanical designs were carried out by means of earth dried in glue.

PORTRAITS by Raeburn, Hoppner and Romney, each of them bringing the highest price ever paid for a picture at the time of their last appearance in the auction room, are included in the collection of the late Lord Michelham which will be sold by order of the Dowager Lady Michelham at Hampton and Sons, London, beginning November 23. In 1901, when the Hoppner, which is a portrait of Lady Louisa Manners, was sold at Robinson Fisher's it brought £14,752 at that time the highest price ever given for a single painting at auction. The portrait had remained in the family of the subject until that time, the last owner being Lady Charles Bruce. Ten years later Raeburn's portrait of Mrs. Robertson Williamson was sold at Christie's for £23,415 establishing a new record. Two years later, in 1913, Romney's portrait of Anne, Lady de la Pole, brought £41,370 at Christie's, the largest price up to that time. (A higher record for a Romney was recently established when the portrait of Mrs. Davies Davenport brought a little more than £60,000 in the sale of the collection of General William Bromley-Davenport last summer.)

The Michelham sale will have a particular interest for the collector as these pictures will doubtless bring even higher prices than heretofore, the English school having met with a steadily growing appreciation. Further, the presence of a number of other important paintings in the collection

(*Continued on page 80*)

VENINI & CO. VENETIAN GLASS

MURANO, VENICE PARIS ~ ~ LONDON



THE modern home in good taste must have its fine glass for all occasions. In Venini ware one has that which is not only beautiful, but possessed of a rare individuality which adds much to its attractiveness. ~ The skill and artistry which brought world fame to the Venitian glass makers of the Sixteenth Century, is the inspiration of Venini & Co. today. Reproductions of these exquisite pieces — table services, vases, candlesticks, lamp bases, powder jars and perfume bottles — have been made with perfect fidelity in design and workmanship. New patterns have been developed to meet special present-day requirements. ~ You are cordially invited to our Madison Avenue Bottega, where you will find many fascinating patterns of Venini glassware in inimitable colorings and textures. If this suggested call is not convenient, you may write us and we shall be glad to tell you in what shops Venini glassware may be seen.

IMPORTED BY

BENELLO BROTHERS INC.

584 MADISON AVENUE

NEAR 57TH STREET

NEW YORK



The *Tycos*

STORMOGUIDE

Looks So Well and is So Useful

A SCIENTIFIC instrument doesn't have to look homely—but most of them do. That's why the Stormoguide is such a pleasant change. It forecasts the weather for you accurately, from 12 to 24 hours in advance; it contributes to your health and pleasures and it looks so well. It is a genuine adornment for any room or hall.

The plain circular face, the graceful curves of its frame, the well-proportioned base, have a pleasant simplicity which combines well with any style of interior decoration. The dial is of silvered metal, with neat black-filled figures, and the frame of selected mahogany, beautifully finished.

A simple adjustment—only to be made once—corrects the reading to the altitude of any locality. A child can understand the Stormoguide's advance weather information. It is an invaluable equipment for the home. And a pleasing ornament, too.

Tycos

STORMOGUIDE

Stormoguide 2554, as illustrated, has a 5-inch silver metal dial set in a 7-inch frame, mahogany stand, 17½ inches wide at base. Highly polished, it is an ornament to any home, club or office. Price $50.00.

Stormoguide 2256X, First quality movement compensated to overcome changes in temperature. Antique finished, round, brass case. Five-inch silvered-metal dial in 7-inch frame. Price $25.00.

If for any reason your dealer cannot supply you with a Stormoguide, one will be sent direct upon receipt of price—postpaid and safe delivery guaranteed.

Taylor Instrument Companies

ROCHESTER, N. Y., U. S. A.

CANADIAN PLANT
TYCOS BUILDING
TORONTO

MANUFACTURING DISTRIBUTORS
IN GREAT BRITAIN
SHORT & MASON, LTD., LONDON

NOTES ON CURRENT ART

(*Continued from page 78*)

makes the group an exceedingly brilliant one. One of these is Sir Thomas Lawrence's full length portrait of Mrs. Angerstain and her child, which was first exhibited at the Royal Academy in 1800. Also by Lawrence is the well known portrait of a little girl, called *Pinkie*, its subject being Miss Mary Moulton Barrett, the aunt of Elizabeth Barrett Browning. This painting Armstrong calls "the masterpiece of Lawrence during his early maturity, in that lively, momentary manner which he was afterwards to make so popular."

Gainsborough is represented by a portrait of Master Heathcote which he is said to have painted under protest but relented when the parents brought the little boy very simply dressed; he said he would not have considered the commission if they had presented him in a fancy costume. There is also his portrait of a little girl, Miss Tatton, which Lord Michelham lent to the Old Masters Exhibition at the Grafton Galleries in 1911.

The last of the many portraits of Lady Hamilton by Romney is in the Michelham Collection; it is said that this final record of the beautiful Emma was painted after she came home from church in her wedding dress.

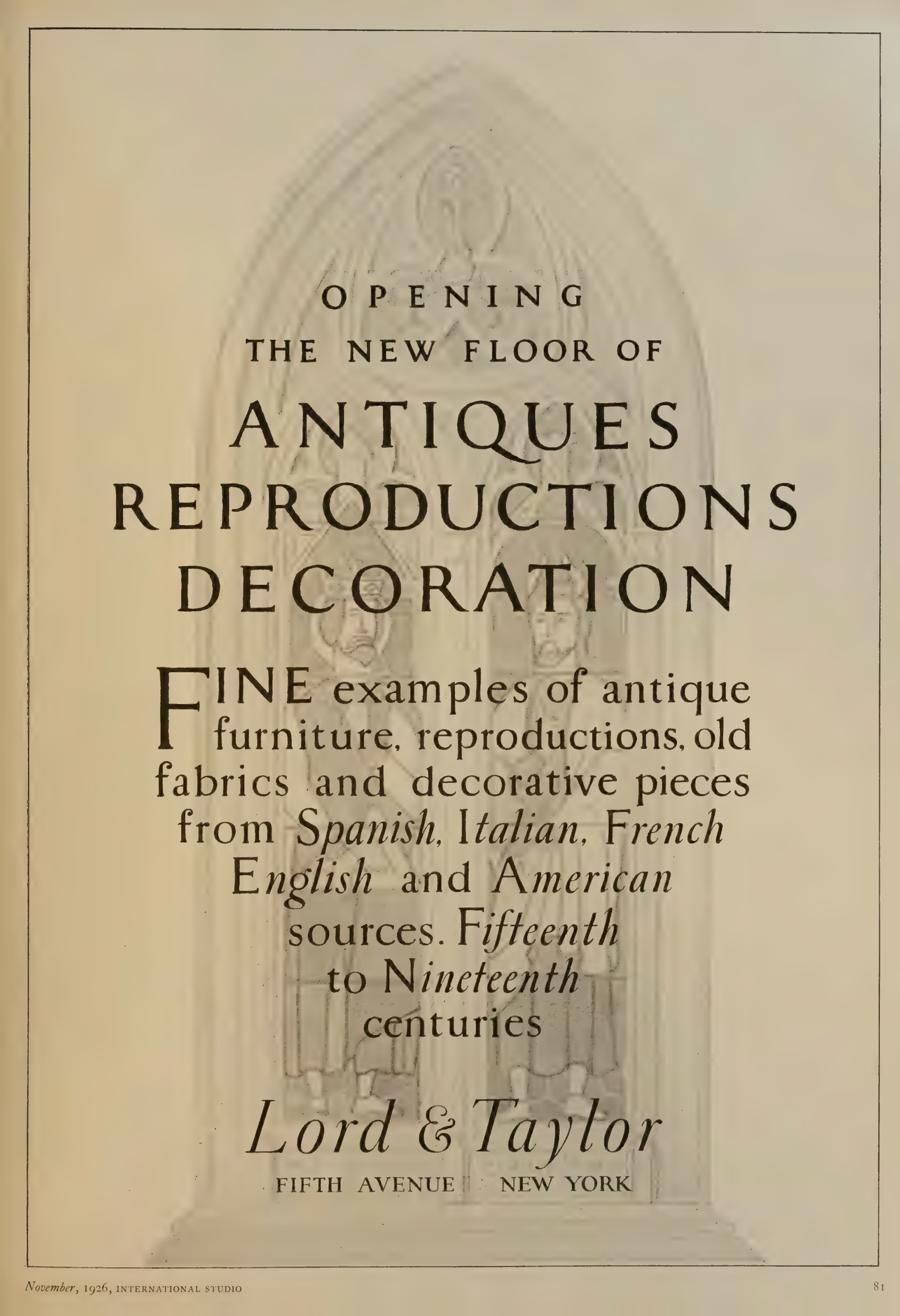
A GREAT deal of reclame was lent in Paris to the exhibition of Adolescent Mexican Art (four hundred paintings by Mexican children all under fourteen years of age, organized by Senor Martinez of the École des Beaux Arts in Mexico City), by the fact that every afternoon Picosso descended from his yellow Hispano, entered the gallery of *l'Amerique Latine*, and remained two hours in admiration before an art that rebuked his own sophistication with the natural maturity of youth. Real healthy vitality, mixed with genuine inspiration in the canvases of these talented tropical children, taught to draw but never bothered by the theories of æsthetics, in open-air academies, whose art rarely permitted one to point at the age of the painter, but continually suggested the work of the modern French primitive—Henri Rousseau. Three pictures from this exhibition were bought by the State for the *Musée Jeu de Paume* now run as the foreign section of the *Musée Luxembourg*.

THIS summer, Monsieur Cogñacq, owner of the chain of French department stores called *La Samaritaine* and possessor of one of the finest collections of eighteenth century pictures, furniture, and *objets d'art* in the world, exhibited the rarest tenth of his collection in one of his own stores on the Grande Boulevard. For two reasons, this exhibition attracted special attention, one of which was the fact that Monsieur Cogñacq, who is now in his eighties, had only a few months before presented his entire collection to the French nation, accompanied by a stipulation that it is to be placed in a museum which he is constructing on the Boulevard des Capucines next door to *La Samaritaine*. The other is that the best specimens of this collection, including pictures by Watteau, Fragonard, Gainsborough, Reubens, Renoir, Cézanne, and a charming collection of jeweled miniatures by Boucher, are to be sent to New York for exhibition in the Jonas gallery, the proceeds of which are to be devoted to a fund for French war orphans.

DEAN Cornwell, an American artist, is to assist Frank Brangwyn in painting the murals which the latter has received a commission to execute in the Royal Gallery of the House of Lords. The paintings are to form a war memorial and the subject is to be a *Pageant of the Empire*. There will be ten paintings in the series.

A RARE Romanesque ivory plaque has recently been presented to the Cleveland Museum by John L. Severence in memory of J. H. Wade. This tribute is especially appropriate because the gift is so much in keeping with the many gifts to the Museum from Mr. Wade, the late president of the Museum. The plaque, which is of the Lower Rhenish school, about 1100, is from the collection of Count Pourtalès's of St. Petersburg and is published by Goldschmidt in his *Die Elfenbeinsculpturen*.

COLLECTORS of signatures of the signers of the Declaration of Independence have been interested in reading of the discovery of another of the rare signatures of Button Gwinnett, Governor of Georgia. Gwinnett signatures are so rare that a few years ago one sold for $14,000, or $1,000 a word and this record was broken last year when The Rosenbach Company paid $22,500 for the one in the Manning collection. Word has come from England that the entry of Gwinnett's marriage has been discovered in the registers of St. Peter's Church in Wolverhampton. The entry is dated April 19, 1757, and there are also the records of the baptism of his three daughters. Gwinnett's claim to fame rests on the fact that he had a great aversion to the writing of letters and diaries, unlike other and more prominent signers of the Declaration who have proved less elusive to collectors. The few legal documents which he signed have been the chief source of Gwinnettonia.



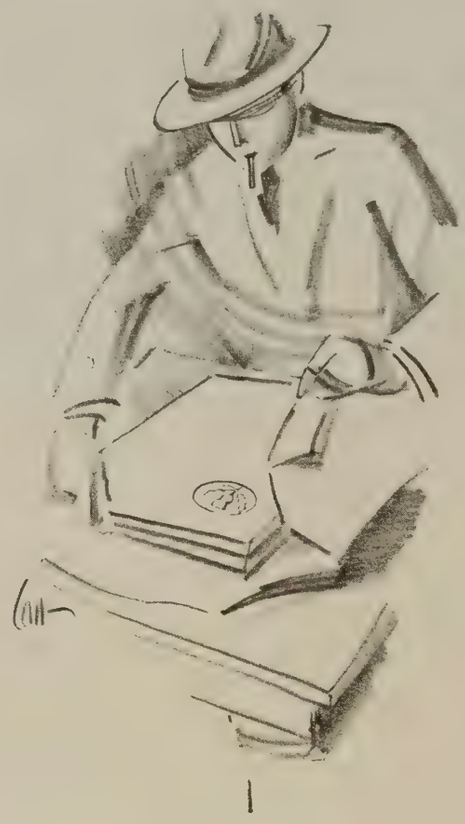
OPENING
THE NEW FLOOR OF

ANTIQUES REPRODUCTIONS DECORATION

FINE examples of antique furniture, reproductions, old fabrics and decorative pieces from *Spanish, Italian, French English* and *American* sources. *Fifteenth* to *Nineteenth* centuries

Lord & Taylor

FIFTH AVENUE NEW YORK



I really believe that four out of five of the artists who show me their work use Strathmore Papers and Boards.

H. D. Connett
Art Director
Federal Advertising Agency, Inc.

"NOTHING succeeds like success." Which, perhaps, is the reason for the successful use of Strathmore by successful artists.

The quality of Strathmore Artists' Paper and Boards is successful . . . Always uniform!

The surface is successful . . . No splotches, blemishes or pit-marks!

The finish is successful . . . It takes erasures without accident!

A post-card will bring samples of Strathmore Artists' Paper and Boards. Address: Strathmore Paper Company, Mittineague, Mass.

"PAPER IS PART OF THE PICTURE"

STRATHMORE
Artists Paper and Boards

A SHELF OF NEW ART BOOKS

PRIMITIVE NEGRO SCULPTURE. By PAUL GUILLAUME and THOMAS MUNRO. *Harcourt, Brace and Company, New York. Price $6.00.*

THERE has been a great deal written about negro sculpture from the æsthetic point of view during the past few years, but these contributions, largely in the pages of magazines, have been so argumentative, highly personal, and often hysterical that they can hardly become a part of any permanent literature on the subject. The French critic and American professor of art who are the joint authors of this most recent work on African wood carvings are to be commended for their obvious desire to include within their book everything that can be discovered about this art of the Congo and Sudan. Their chief and final interest is in the æsthetic side of the question, but they do not have the fault of many a writer who is too much of an æsthete to acknowledge the importance of an historical background; they present as much as can be discovered of the provenience of the wood carvings. In other words, they do not despise facts and they secure as many of them as possible. Considering that these are extremely difficult to secure, they have done better than their predecessors in presenting something of real value about Negro sculpture.

In the transition from the historical to the æsthetic side of their subject they lack a little in directness, and their generalizations are not so interesting as their discussion of certain pieces. The ideal arrangement of such a book, that of having facing pages of picture and discussion, has been followed without making the book simply a catalogue. It is easy to accept their contention that in these masks and fetishes there is evident a conscious feeling for design and the grotesqueness of the forms is not that of a primitive artist who is struggling with a naturalism he cannot master. The illustrations, which are forty-one in number, are of objects in the collection of the Barnes Foundation at Merion, Pennsylvania.

THE ART OF COMPOSITION. By MICHEL JACOBS. *Doubleday Page and Company, Garden City, New York. Price $7.50.*

HAVING been a teacher of art for several years, Mr. Jacobs is familiar with the methods of presenting ideas in a form in which they may be most easily assimilated, and this volume, *The Art of Composition*, is really a practical text-book, giving largely by pictorial means a clear and easily understandable explanation of the principles of dynamic symmetry. He has removed from this theory the staggering array of algebraic and geometric formulas which are so discouraging to the average student and has made his work an introduction to the more technical treatments on the symmetry evident all through Greek art and discoverable also in the laws of nature.

Best known of the works on dynamic symmetry are those of Jay Hambidge, and to these as well as to *Nature's Harmonic Unity* by Samuel Colman and the works of L. D. Caskey, D. R. Hay of Edinburgh, and Professor Raymond of Princeton University Mr. Jacobs acknowledges his indebtedness. As an evidence of the extreme practicability of his book Mr. Jacobs offers a device which will help the photographer and motion picture director to bring their work into accord with dynamic symmetry.

MODERN POSTER ANNUAL. Volume Three, 1926–1927. *A. Broun, New York. Price $6.00.*

THE fact that this unique experiment has reached its third year is good evidence that it deserves to be taken seriously. The idea of compiling a portfolio of over a hundred actual examples of the year's best work in advertising posters is certainly indicative of the increasingly serious position advertising is coming to claim for itself. If a comparison could be made between the work seen in this volume and that in one of ten years ago, it is probable that even the most cynical would be encouraged by the marked improvement in understanding the special problem involved in poster advertising. The present volume, purporting to contain in its attractively informal loose-leaf format "the year's finest examples of modern artistic advertising posters," provokes no extravagant remarks on our brilliant achievements, but it does indicate a growing consciousness of the poster as a form in itself and a commendable tendency to treat it as such and not merely as a pretty picture illustration. America is by no means the foremost in this field, as the few German examples testify, and even they are not the best of present day German advertising art. There are some American examples that equal them, but for the most part they show themselves to be more able, as well as more free and more clever than we.

The posters in the portfolio include work by Ludwig Hohlwein, O. Brubaker, E. A. Georgi, Bern Hard, L. Fupp, and Lynn B. Hunt. It is an excellent plan to compile in such a form the actual examples of the best work of such men and Mr. Broun's portfolio deserves serious consideration.

(*Continued on page 96*)

DEMOTTE

25 EAST 78TH STREET

NEW YORK

M·KNOEDLER & CO.

Established 1846

PAINTINGS
OLD and MODERN
ENGRAVINGS
ETCHINGS

14 East 57th Street
NEW YORK

PARIS
17 Place Vendome

LONDON
15 Old Bond Street

SCOTT & FOWLES

Notice of Removal

to

Temporary Art Rooms

at

680 FIFTH AVENUE

(5th Floor)

NEW YORK CITY

Between 53rd and 54th Streets



A SHOP DIRECT FROM PARIS

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Across its doorway is a single step, but you step three thousand miles and into Paris! For the new Kurzman shop is designed by a French artist—built from French marbles and bronzes—with parts of the walls themselves from old French chateaux—actual, tangible Paris on Fifth Avenue! And in this New York-Paris shop are presented, in original and in replica, all the details of the smart woman's costumes—chosen from the Paris sources she herself frequents—presented by the New York shop that understands her best!

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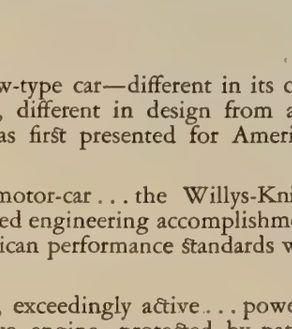
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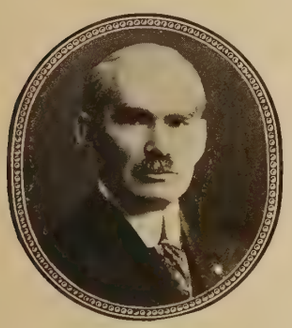
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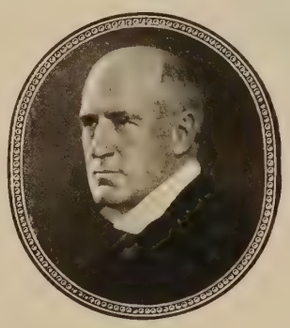


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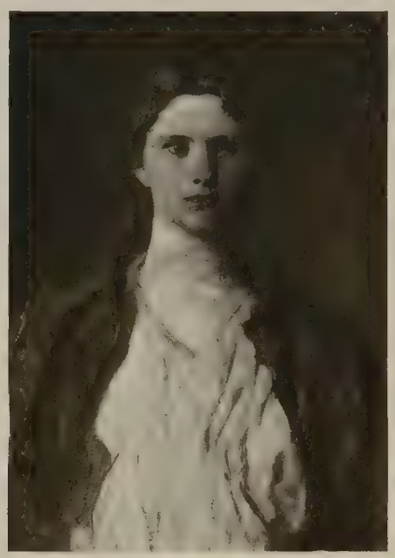
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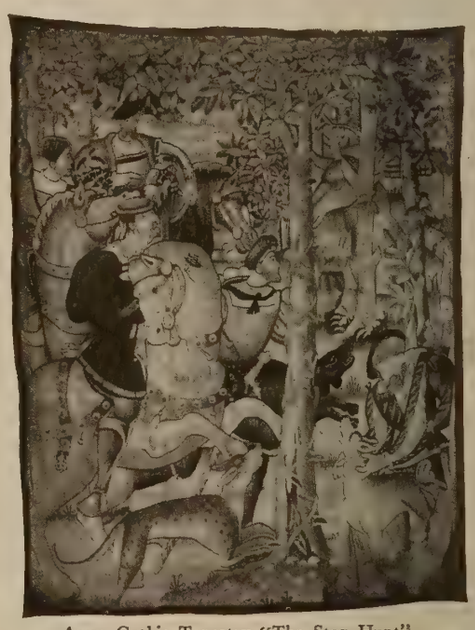
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A SHELF OF NEW ART BOOKS

(*Continued from page 82*)

"CHRISTIE'S," 1766–1925. By H. C. MARILLIER. *Houghton Mifflin Company, Boston, Mass. Price $15.00.*

ALTHOUGH, as Mr. Marillier suggests in *Christie's*, it is perhaps to be regretted that money had perforce to intrude so prominently as a criterion in estimating the value of the many famous works of art quoted in this volume, collectors will nevertheless acquire both considerable knowledge and experience almost equal to astonishment from the facts which the author has set down in so enlightening a manner. Interspersed among the cold figures are brief but interesting biographical sketches of noted men who have, at various periods during the history which the book covers, been votaries at the shrine of the arts, and whose devotion is being continued even more zealously at the present time. Nor of these insights into the more intimate life of many public men is the romantic correspondence from Nelson to the beautiful Duchess the least engaging, although the great admiral in one letter damned the great auctioneer. Similarly the illustrations which appear in this history of these famous auction rooms will recall the Christie's from the earlier times of the Georgian knee breeches, to the present day soft-voiced men in black coats and striped trousers, who disperse the treasures of ancient families with the noiseless drop of an ivory hammer.

With the trend of those things seen at number 8 King Street toward the western world, *Christie's* will be of assistance to connoisseurs in this country in ascertaining the vicissitudes which many of the examples they now possess have known in the past. Nor can the figures quoted in the list of sales held in the last century and a quarter fail to appear other than stupendous in their magnitude. Within the covers of this book many errors of judgment displayed by collectors are disclosed, but as an example of ignorance of values the purchase by Sir J. B. Robinson of four Boucher cartoons for Beauvais tapestries is probably outstanding. Doubtless giving his agents *carte blanche* to procure these, the knight became their possessor at the enormous figure of £23,415, while twenty years later they were disposed of at Christie's for 18,000 guineas, and as Mr. Marillier points out, even this in the opinion of judges was an ample price. Another and greater loss experienced by a collector was at the sale of the collection of the late Charles Wertheimer, when the famous rock crystal biberon, for which this connoisseur had paid 15,000 guineas, failed to bring more than £3,800.

It is impossible for the most material-minded reader to peruse the pages of this history and not understand the pangs which the original owners must know at seeing their treasures pass into other hands. Between the lines of the more or less statistical figures are references which carry the reader in many instances to the misfortunes which have of recent years fallen upon many a noble English home. And that during its lifetime the humor of Christie's should be restricted to such items as appear in the appendix, is proof of the dignity which prevails in the transaction of its business. Apropos of this Mr. Marillier, speaking of the silent tension which is at times inevitable in an auction room, says this occasionally finds relief in cheers at the fall of the hammer but that such moments are rare, although more often known in the old days when the rooms were the center of a fashionable gathering.

That which Mr. Marillier aptly refers to as the curve of rise and decline in the market value of art works is represented in this volume in a manner equally fascinating and instructive. Without the authentication of the figures quoted it would in many instances be difficult to admit that these large fluctuations could occur in such short periods. That these variations in the prices of pictures are governed rather by passing vogues than the prevailing financial conditions is evident from the comparative tables dealing with individual items in the same sale, nor is it possible to explain the change of fashions as it affects the works of different artists. It is equally inexplicable that a collection of Lafayette relics of our War of Independence should not have attracted more patriotic sentiment when in 1906 they failed to reach the reserve and were withdrawn at 5,400 guineas.

Mr. Marillier has succeeded in giving to connoisseurs and to potential collectors alike a compendium of facts which, had they been handled other than in the instructive and entertaining manner of *Christie's*, could not have aspired to attract more than technical readers. This book will be lifted down from library shelves and from its pages connoisseurs will trace the history of some rare specimen which has been offered for public sale.

THE HOUSE OF GOD. By ERNEST H. SHORT. *The Macmillan Co., New York. Price $7.50.*

BOOKS on art are generally either historical or interpretative; those that are histories are not likely to draw deductions and those that interpret too often assume a greater familiarity with the background than the reader can furnish. *The House of God*, by Ernest Short, is an unusual book

(*Continued on page 98*)

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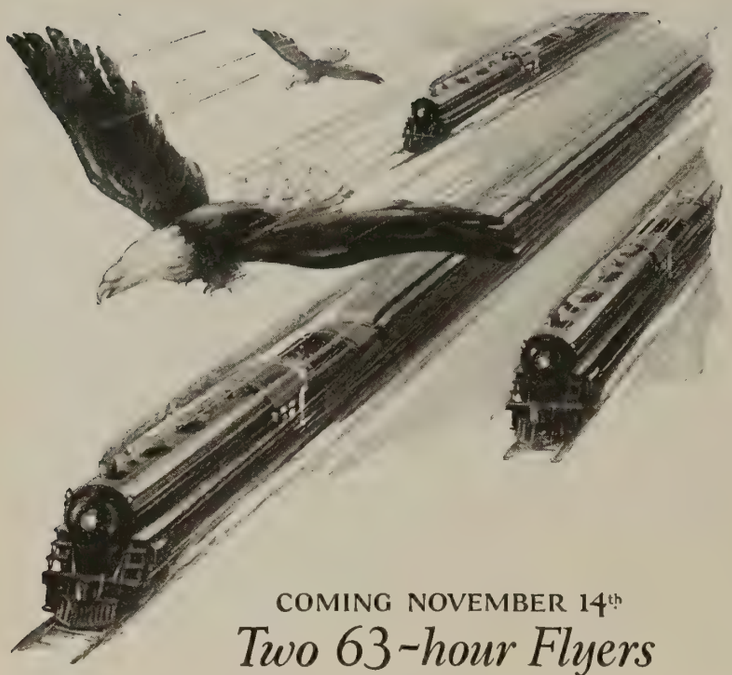


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A SHELF OF NEW ART BOOKS

(*Continued from page 96*)

because it combines the two points of view to a remarkable degree. Historically it is the story of the architecture of the temples of all ages and races, from the pyramids of Egypt to the modern church. The aspect of the temple is analyzed in relation to the belief as well as the social and political conditions of the builders. The Egyptian temples were not only the result of a people deifying their king so that his tomb became the place of worship, but they were made possible by the amount of available labor and the ample leisure which Egypt's protected position insured to vast building enterprises.

The Greek temple, in direct opposition to the Egyptian, was the result of an intellectual concept worked out by a whole people; it is the triumph of a logic which was evolved out of many generations of freemen, people who not only enjoyed a greater political but also intellectual freedom. The Gothic Churches were the expression of an age of faith and the picturing of that faith in its minutest detail occupied not only the builders of the church but those who came to decorate it, the sculptors and glass makers, so that the result was an integral thing, conceived as a whole.

In India the temple, with its infinite carvings adorning vast pyramidal masses, is never an organized unity as we think of it. It has not that orderliness which we consider an essential of architecture. But judged as the expression of a people who denied the outer world and affirmed the unseen it becomes perfectly logical.

This book, however, does not stop with a discussion of such widely differentiated forms as the Oriental and the European types of religious architecture, but goes exhaustively into the various manifestations of each. The change from Romanesque to Gothic, the type of Romanesque prevailing in different countries, Saxon and Norman architecture, the churches of Russia as well as those of Spain and France and the city states of Italy, the later architecture of France and England, and finally the nineteenth century in England, France, and America, provide a tremendous amount of material which the author has reduced to terms understandable by the average reader.

In speaking of the great modern cathedrals of Westminster and Liverpool and the Cathedral of St. John the Divine in New York he says that "the faith of the many is again being allied with art in all its forms" and that these modern churches show that "builders and decorators can still work together for a communal end, which may rightly be described as of the people and for the people. . . . When what is best in art is allied with what is noblest in thought and feeling, a House of God will arise again equal in beauty and significance to any in the long history of man."

ART, FOR AMATEURS AND STUDENTS. By George J. Cox. *Doubleday, Page and Company, Garden City, New York. Price, $5.00.*

It is so seldom one finds a book of expository character at once solidly conceived, beautifully written, and attractively presented, that the discovery of such a volume is a temptation to indulge in superlatives—or else remark in effective restraint, "I *like* it." Such a book, certainly, is this by George J. Cox, and to an attitude such as the latter the reviewer will try to confine himself without lapsing unduly into an indulgence in the former.

Mr. Cox imposes on his audience no impetuous theories, no aggressive mannerisms, no fond artistic favorites. On the other hand, he is very far indeed from a text-book innocuousness or the mechanical boredom of a mere retailer of information. His approach to his subject is that of a real thinker, and the result is that his volume shows a breadth, a penetration, and a complete harmony which are seldom found in any kind of handbook to the arts.

The organization of this book is unique enough and effective enough to deserve especial mention. The author's purpose, in his own words, is "to provide a flexible instrument with which the amateur and student may examine and appraise each characteristic phase of art—ancient or modern." In attempting this he has merely explained the fundamental principles that are almost everywhere recognized as essential in a work of art: line, space, color, notan (the Japanese term introduced by Professor Dow, signifying light and dark in distinction to light and shade). In elaborating the study of these qualities he goes on to consider balance and symmetry, contrast, repetition, radiation, subordination, transition—all the ephemeral qualities which mean good composition. In discussing such seemingly school-room topics as these Mr. Cox shows himself truly a critic and not a pedant, as there is not once a suggestion of a hard-and-fast laying down the law which is so hard to avoid in a consideration of qualities at once so intellectual and so intuitive. He constantly insists that even his flexible rules are only staffs and not armatures, and though he modestly claims to anticipate "no

(*Continued on page 100*)

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A SHELF OF NEW ART BOOKS

(*Continued from page 98*)

fatally unanimous agreement" with his definitions, they are of a nature that cannot provoke much dissension among open-minded observers.

With these criteria in mind the author presents short analyses of architecture, sculpture, painting, and the minor arts, and supplements them with a series of annotated plates at the end of the volume which are an invaluable aid to any student or interested amateur. At first there are paintings and sculpture reduced to line drawings, and then others to space compositions, mass studies, tone analyses, and finally actual photographs of the objects themselves. A study of these excellently chosen illustrations will yield to the student as much insight and understanding as he is able in himself to receive.

One more word of commendation and that is all. Mr. Cox's book is written in a style that is neither sententious nor flippant, neither professorial nor "popular," and the small pen-and-ink decorations by the author combine with a beautiful typography to make a book that really deserves even the enthusiasm it has here received.

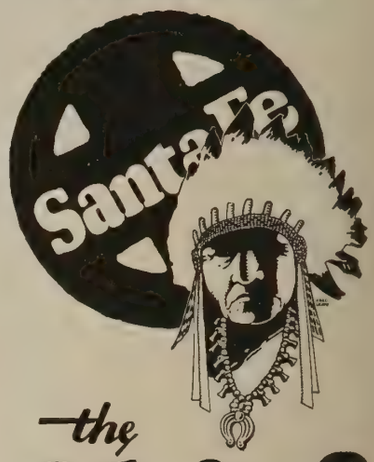
THE LURE OF ENGLISH CATHEDRALS. By FRANCES M. GOSTLING. *Robert M. McBride and Company, New York. Price $2.50.*

THIS is a reprint of a volume whose interest lies not so much in the actual information it gives as in the pleasant story-book atmosphere it imparts to the old cathedrals. There is little actual description, except incidentally—the author, as she says, is "no architect"—the illustrations are not nearly adequate to their subjects, and the historical notes are discursive and at times irrelevant. This manner of treatment, however, has a certain charm, and makes the book in many ways rather superior to the more business-like book of this type. It is rather a pleasant medium between the crisp efficiency of one type of guide-book and the blatant sentimentality of another.

In her ecclesiastical rambles the author is principally interested in the famous persons who at one time were intimately associated with the old churches, and her book abounds in tales and legends of archbishops, saints, princes, and monks and bits of early history of the towns before they were dignified by their cathedrals. This is all very pleasant reading, and though the book is not at all a vicarious visit for the stay-at-home, it cannot be denied that it is an interesting story-book for him.

(*Continued on page 102*)

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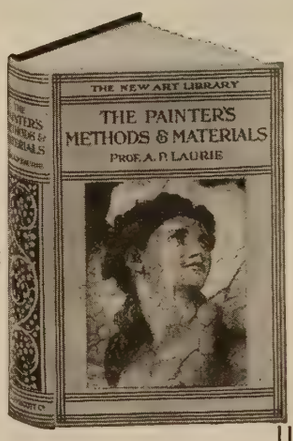
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A SHELF OF NEW ART BOOKS

(Continued from page 100)

GUTENBERG TO PLANTIN. An Outline of the Early History of Printing. By GEORGE PARKER WINSHIP. *Harvard University Press, Cambridge, Mass. Price $3.00.*

THERE is here presented an extremely interesting narrative of the development of fine printing from the time of the invention of typography in the middle of the fifteenth century through the work of the last master printer, Christophe Plantin, a little over a hundred years later. After him, as the author says, "the publisher dominated the craftsman."

Even to the layman who is not primarily interested in typography, this book will be an extremely compelling story and incidentally a splendid reflection of the mediæval temperament. There is no controversial detail and the facts that are given are of well established authenticity. The growing interest in the last few years in typography and book-making is a splendid sign of an increasing discrimination, and this book will do much to further that interest.

THE ART IN PAINTING. By ALBERT C. BARNES. *Harcourt, Brace and Company, New York. Price $6.00.*

VERY much in the manner of those critics whose methods he finds so inadequate, Dr. Barnes looks at a painting with that singleness of vision which keeps him from seeing it as a whole. Bernhard Berenson, according to Dr. Barnes, has reduced art criticism to the terms of the handwriting expert and Professor Mather sees in a picture only its emotional and literary content. Dr. Barnes shifts the point of view, it is true, but limits it to that aspect of painting that is concerned with structure, the relation of form, its plastic meaning as he himself would say. In this light he discusses some three hundred paintings, picture by picture, from Giotto to Matisse. Such a sentence as this is typical: "In this picture design is paramount and is achieved by line and all-pervasive color, atmosphere and glow." Variations of this, endlessly repeated, result in a monotony unrelieved by any rounding out of the discussion of the less tangible elements of the picture, the evidences of personal temperament and experience, or the manifestation of the ideals of an age.

The composition of a picture is of exceeding interest, but a communication of the reasons for its effect seems to elude the pen of Dr. Barnes, however conscientiously he

(Continued on page 104)

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State of New York, County of New York:

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Franklin Coe, who having been duly sworn according to law, deposes and says that he is the Business Manager of the INTERNATIONAL STUDIO and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, to wit:

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Publisher: INTERNATIONAL STUDIO Inc., 119 West 40th St., New York, N. Y.; Editor, W. B. M'Cormick, 119 West 40th St., New York, N. Y.; Managing Editor, none; Business Manager, Franklin Coe, 119 West 40th St., New York, N. Y.

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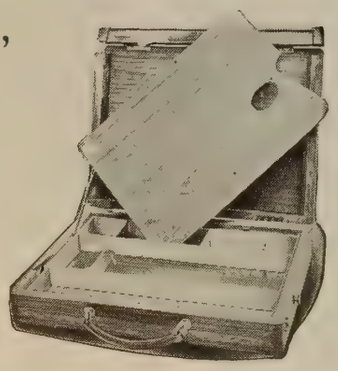
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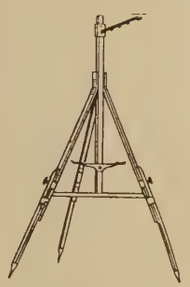
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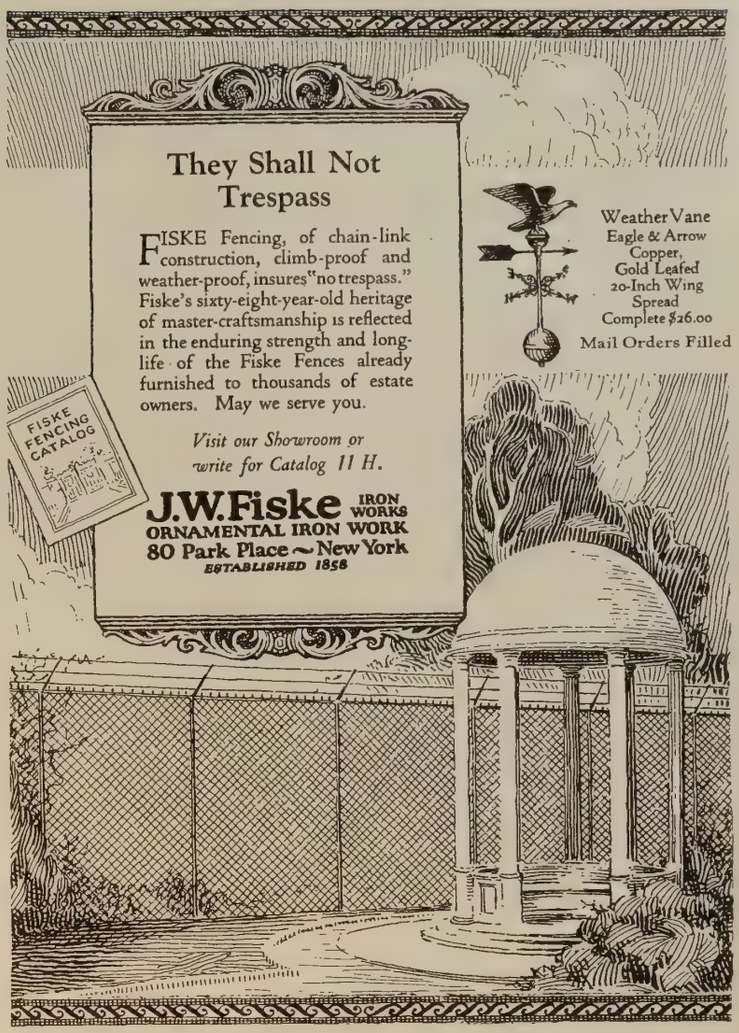
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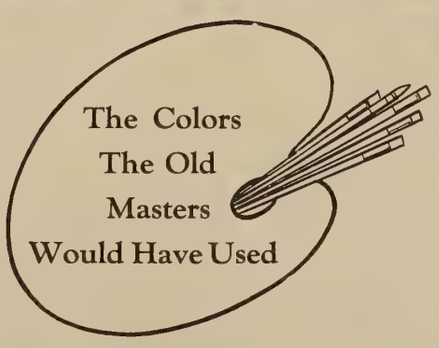
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A SHELF OF NEW ART BOOKS

(Continued from page 102)

sets about examining the broad field of modern painting. While he proceeds leisurely through the course of painting in Europe from mediæval times, he is obviously setting the stage for those contemporaries in whom he is most interested in proving a part of the main current, men like Picasso and Matisse; to other contemporaries like Robert Henri or Randall Davey, he administers a smart slap as purveyors of "popular substitutes for art." The book is well and copiously illustrated, not only from his own collection at Merion, Pennsylvania, but from the principal collections of Europe.

GESCHICHTE DER SPANISCHEN MALEREI. Von AUGUST L. MAYER. Mit 373 Abbildungen im Text. *Verlag Klinkhardt und Biermann, Leipzig.*

(HISTORY OF SPANISH PAINTING, with 373 illustrations. By AUGUST L. MAYER. *Klinkhardt and Biermann, Leipzig.*)

DR. MAYER, the internationally known expert on Spanish art, has revised his old book on the history of Spanish painting, which appeared first in the autumn of 1913, and brought it up-to-date in every respect, while the publishers have done their part in providing it with a great number of illustrations. In that way the student of this school of painting, who knows German, is enabled to follow its development from the Romanesque period until after the death of the last of the great Spaniards, Goya; and the art-lover, even if he is not a German scholar, will at least get a good idea of Spanish painting and its characteristics by looking through the illustrations, which have been chosen with great discrimination. As the interest in Spanish art in this country has increased so much during the last few years, it is greatly to be regretted that this authoritative book is not available in an English version, for it would undoubtedly supply the distinct want of an up-to-date work on this fascinating subject.

Dr. Mayer has arranged his narrative regionally and temporally, treating the various parts of Spain in broad but clearly defined outlines, and devoting long and illuminating chapters to the most prominent artists, such as El Greco, Ribera, Velasquez, Murillo, and others. These masters thus stand out from the general level like the high peaks in a mountain range, instead of being isolated mountains rising suddenly and inexplicably from the plains.

The value of the book is greatly enhanced by an extensive list of references and several indexes, giving all the names of artists and other persons as well as places mentioned in the text.

BOOKS RECEIVED

THE CHEMISTRY AND TECHNOLOGY OF PAINTS. By MAXIMILIAN TOCH. Third edition, revised and enlarged. *D. Van Nostrand Co., New York. Price $5.00*

1000 IDEEN ZUR KÜNSTLERISCHEN AUSGESTALTUNG DER WOHNUNG. *Alexander Koch, Darmstadt, Germany*

JOSEPH PENNELL'S PICTURES OF PHILADELPHIA. *J. B. Lippincott Company, Philadelphia. Price $2.50.* Contains reproductions of sixty-four lithographs of Philadelphia made in the summer of 1912, after an absence of thirty years. There is a short introduction by Elizabeth Robins Pennell.

HANDBUCH DES KUNSTMARKTES. Geleitwort von DR. MAX OSBORN. *Antiqua Verlagsgesellshaft. Hermann Kalkoff, Berlin.* A handbook of art markets, containing art addresses for Germany, Danzig, and German-Austria. There is a preface by Dr. Max Osborn.

DEUTSCHE KUNST UND DEKORATION. Illustrierte Monatshefte. *Verlagsanstalt Alexander Koch, Darmstadt, Germany.* A quarterly publication with articles and illustrations, dealing with interior decoration, paintings, sculpture, architecture, woman's work, and the art of the garden.

MEXICAN ARCHITECTURE, DOMESTIC, CIVIL AND ECCLESIASTICAL. By ATLEE B. AYRES. (Introduction, preface, and four hundred and twenty-six illustrations.) *William Helburn, New York. Price $25.00.* To be reviewed later.

SOME LESSER KNOWN ARCHITECTURE OF LONDON. By JAMES BURFORD and J. D. M. HARVEY. *William Helburn, New York. Price $6.00.* To be reviewed later.

THE COLOUR-PRINTS OF HIROSHIGE. By EDWARD F. STRANGE. 52 plates, including 16 in color. *Frederick A. Stokes Company, New York. $25.00.* To be reviewed later.

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ART CALENDAR

Ackermann Galleries, 50 East 57th St. Water-color drawings and colored etchings by Elyse Lord, through November.

Ainslie Galleries, 677 Fifth Ave. Street scenes of Paris by Prof. Morino and exhibition of paintings by John Ross Key of Maryland, Nov. 1–15. Paintings made in the Canadian Rockies by Anna Boyd Allen; scenes in Guatemala, Spain, and California by Blanche Collett Wagner, Nov. 15–29.

American Fine Arts Galleries, 215 West 52nd St. Winter exhibition of National Academy of Design. Nov. and Dec.

Anderson Galleries, Park Ave. and 59th St. Annual retrospective exhibition of work by students and graduates of Tiffany Foundation; exhibition of portraits and paintings by Olga Szekely-Kovacs, Nov. 9–27.

Bonaventure Galleries, 536 Madison Ave. Exhibition of autographs, portraits, and historical scenes.

Brooklyn Museum, Eastern Parkway, Bklyn. International Exhibition of modern art arranged by the *Société Anonyme*, Nov. 20-Jan. 2.

Daniel Galleries, 600 Madison Ave. Paintings by modern American artists.

Dudensing Galleries, 45 West 44th St. Portraits in sepia by Yargo, Nov. 1–20. Landscapes and figures by Ulreich, Nov. 22–Dec. 11.

F. Valentine Dudensing, 43 East 57th St. Paintings by Louis Eilshemius, Nov. 8–27.

Durand-Ruel Galleries, 12 East 57th St. Portraits by Robert Vonnoh, Nov. 15–30.

Ehrich Galleries and Mrs. Ehrich, 707 Fifth Ave. Special exhibition of old masters; portraits in miniature by Charles Turrell; jewelry by Frank Gardner Hale; special showing of gifts suitable for Christmas, through November.

Ferargil Galleries, 37 East 57th St. Exhibition of paintings by Folinsbee, Lawson, and Lathrop, to Nov. 15.

Grand Central Galleries, 15 Vanderbilt Ave. Exhibition of the New Society of Artists, Nov. 15–Dec. 4.

Harlow Galleries, 712 Fifth Ave. Etchings by Whistler, McBey, Bone, Benson.

P. Jackson Higgs, 11 East 54th St. Renaissance bronzes; Chinese sculpture; sculpture by Louis Rosenthal.

Hispanic Society of America, 156th St. and Broadway. Paintings by old and modern Spanish masters.

Holt Galleries, 630 Lexington Ave. Paintings by Helen K. McCarthy and Clara Brooks, Nov. 22–Dec. 11.

D. G. Kelekian, 598 Madison Ave. Antique Oriental sculpture and pottery; Gothic sculpture.

Kennedy Galleries, 693 Fifth Ave. Etchings by Rembrandt, Nov. 1–30.

Keppel Galleries, 16 East 57th St. Exhibition of modern etchings.

Kleinberger Galleries, 725 Fifth Ave. Italian and Flemish primitives.

Kleykamp Galleries, 3 East 54th St. Recent excavations of T'ang tomb pottery.

Kraushaar Galleries, 680 Fifth Ave. Water-colors by Louis Kronberg and etchings by Deaufrère, through November.

John Levy Galleries, 559 Fifth Ave. European and American paintings.

Lewis and Simmons, 730 Fifth Ave. Old masters and art objects.

Macbeth Galleries, 15 East 57th St. Memorial exhibition of works of Ernest Haskell, Nov. 9–23.

Metropolitan Museum, Fifth Ave. and 82nd St. Joseph Pennell exhibition, Nov. 9-Jan. 2.

Milch Galleries, 108 West 57th St. Landscape paintings by John Carlson and water-colors by Alice Judson, Nov. 1–15. Marines by Armin Hamsen and lithographs of Glacier National Park by Guy Wiggins, Nov. 15–27.

Montross Galleries, 26 East 56th St. Paintings by Ambrose Patterson, Nov. 1–15. Oils and water-colors by Robert Hallowell, Nov. 22–Dec. 11.

National Arts Club, 15 Gramercy Park. 21st Annual Exhibition of the Books of the Year, Nov. 4–26.

New Art Circle, 35 West 57th St. Exhibition of work by Georges Rouault.

New Gallery, 600 Madison Ave. Exhibition of old paintings by Edward B. Bruce, through Nov.

New York Public Library, 42nd St. and Fifth Ave. Exhibition of the art of the wood engraver and recent additions to the print collection.

Parish-Watson, 44 East 57th St. Chinese porcelain and pottery and Persian pottery.

Persian Art Center, 50 East 57th St. Persian textiles, lacquers, miniatures, etc.

Ralston Galleries, 730 Fifth Ave. Eighteenth century English portraits and Barbizon paintings.

Reinhardt Galleries, 730 Fifth Ave. Exhibition of French moderns, Nov. 15–30.

Salmagundi Club, 47 Fifth Ave. Annual exhibition pencil drawings, etchings, black-and-white illustrations, Nov. 5–20. Thumb-box sketches, Dec. 1–Dec. 19.

Schwartz Galleries, 517 Madison Ave. Group of etchings by modern masters, through Nov.

Scott and Fowles Galleries, 680 Fifth Ave. Eighteenth century English paintings; modern drawings and sculpture.

Weyhe Galleries, 794 Lexington Ave. Exhibition of sculpture by Moselfio, Nov. 1–15.

Wildenstein Galleries, 647 Fifth Ave. Eighteenth century French paintings and drawings.

Max Williams, 805 Madison Ave. Ship models and prints and paintings of ships.

Yamanaka, 680 Fifth Ave. Ancient Chinese and Japanese art.

Howard Young Galleries, 634 Fifth Ave. Exhibition of recent paintings by Emma Ciaidi, Nov. 1–13. Paintings of ships and the sea by Gordon Grant, Nov. 22–Dec. 4.

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Fourth Annual Exhibition from Grand Central Galleries, New York, through November.

BUFFALO

Independent Gallery, 571 Main St. Fourth Annual Exhibition of Buffalo Salon of Independent Artists, Oct. 24–Nov. 14.

CHICAGO

Art Institute. Thirty-ninth Annual Exhibition, American paintings and sculpture. Oct. 28–Dec. 12.

Chicago Galleries Association, 220 N. Michigan Ave. Semi-annual exhibition by all members, Nov. 15-Dec. 15.

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The Print Corner. Christmas exhibition of prints at reasonable prices, Dec. 1–15.

INDIANAPOLIS

John Herron Art Institute. Group of paintings by contemporary Indian artists, through Nov.

PHILADELPHIA

Sesqui-Centennial Exposition, Fine Arts Bldg. Exhibition of modern paintings and sculpture, to Dec. 1.

Pennsylvania Academy of the Fine Arts. 25th annual exhibition of the Pennsylvania Society of Miniature Painters; 24th annual water-color exhibition of the Philadelphia Water-Color Club, Nov. 7-Dec. 12.

Charles Sessler Galleries, 1310 Walnut St. Exhibition of original etchings by Sir. D. Y. Cameron, through Nov.

PITTSBURGH

Carnegie Institute. Twenty-fifth International Exhibition, Oct. 14–Dec. 5.

SPRINGFIELD, MASS.

City Library, Lecture Hall. Eighth Special Exhibition by Springfield Art League of oil paintings, Nov. 6–21.

WASHINGTON, D. C.

Arts Club, 2017 Eye St., N. W. Exhibition of paintings made by members during the summer, Oct. 31–Nov. 13.

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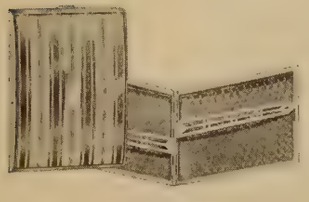




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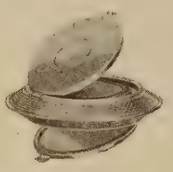
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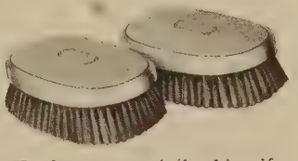
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ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

A SET of very fine and well-known Brussels tapestries which sold for a large sum about ten years ago at Christie's has recently been acquired by Messrs. Seidlitz and Van Baarn. They are in an excellent state of preservation and splendid in color. These fine tapestries form a series in four parts telling the story of Cyrus, King of Persia, and were woven in 1560 in the ateliers of Nicholas Leyniers and Johann van Tiegen for the imperial family of Italy. They are from the cartoons of an unknown artist, from which were also created the famous series of the same name in the Royal Spanish Collection at Madrid, consisting of ten tapestries, woven in silk and wool enriched with gold and silver thread. After passing into the hands of the Spanish monarch, Philip II, they were used in Toledo at the funeral ceremonies of François II, King of France. These tapestries bear in the selvage, in addition to the Brussels mark, a number of monograms, embodying the initials N. L. (Nicholas Leyniers). The cartoonist of the delicate border is unknown. Two of the present series are identical, in respect to the composition of the principal figures of the foreground, with the corresponding tapestries of the Madrid series, but the backgrounds differ, being much more elaborate and showing more detail than those of the Spanish tapestries, and the borders are dissimilar.

The illustration shows the first of the series, representing Cyrus taking Astyages prisoner at Pasargadae in 550 B.C. The robed King, with an impressive turban and majestic beard, is standing at the left and behind him two soldiers are tying the yielding wrists of kneeling prisoners. At his feet is Astyages with bared head, offering his crown to the victor, while a general stands between them, his sword and shield on the ground, making gestures of mediation. Behind the group is the pleasant wooded countryside, torn by a raging battle. In the rear of the conflict the tents of an encampment are pitched on the grassy uplands, and in the center is a serene windmill. The border of this tapestry is fine in the highest degree, and ranks with the rarest productions of the Leyniers and the Van Tiegen workshops. In its composition trophies of fruit and flowers alternate with allegorical female figures framed within typical Renaissance niches ornamented with telamones and hung with festooned draperies. In addition there are six vignettes of beautifully drawn figures of animals and birds, embellished with moral maxims in Latin, and at the four corners two cherubs and two female figures proudly support oval escutcheons, bearing the sable crowned eagle of the imperial family of Italy.

ONE of the most significant of recent excavations was that which uncovered the pottery vases of the Syrian village of Er Rakka, which is situated not far from Aleppo, on the Euphrates. Pliny records that Alexander the Great was its founder, and he called it Nicephorium, but with each conqueror the name was changed and its final designation, Er Rakka, was probably given by the Arabs when they took it from the Sassanids in the seventh century. The ancient city is seldom mentioned in history and for many centuries it was practically deserted, inhabited only by a



Courtesy of Seidlitz and Van Baarn

THE FIRST OF A SET OF FOUR VERY FINE BRUSSELS TAPESTRIES WHICH WERE WOVEN IN 1560 FOR THE IMPERIAL FAMILY IN ITALY. THIS PIECE REPRESENTS CYRUS, KING OF PERSIA, TAKING ASTYAGES PRISONER AT PASARGADAE IN 550 B. C.

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few families of peasants who cultivated the adjacent flood-lands. In the eighth century Harun al-Rashid built a palace there, to which he moved his government and treasury, and it seems that for about fifty years it was his summer home. Then the place was deserted until about the middle of the nineteenth century when the Turkish government sent colonists there from Aleppo and other points. In 1923 excavation was begun for the Turkish Museum in Constantinople and under thirty feet of soil the palace of Harun was rediscovered. Close by the "great find" of potteries was made by a Circassian colonist who was authorized by the Turkish government to dig among the ruins of the town for building materials. He sought the lowest possible level and near the old palace of Harun began his trench, which finally led him to the ancient market place and there, in the long forgotten scene of trade, was a shop full of great jars, each of which contained perfect examples of the rarest Er Rakka pottery.



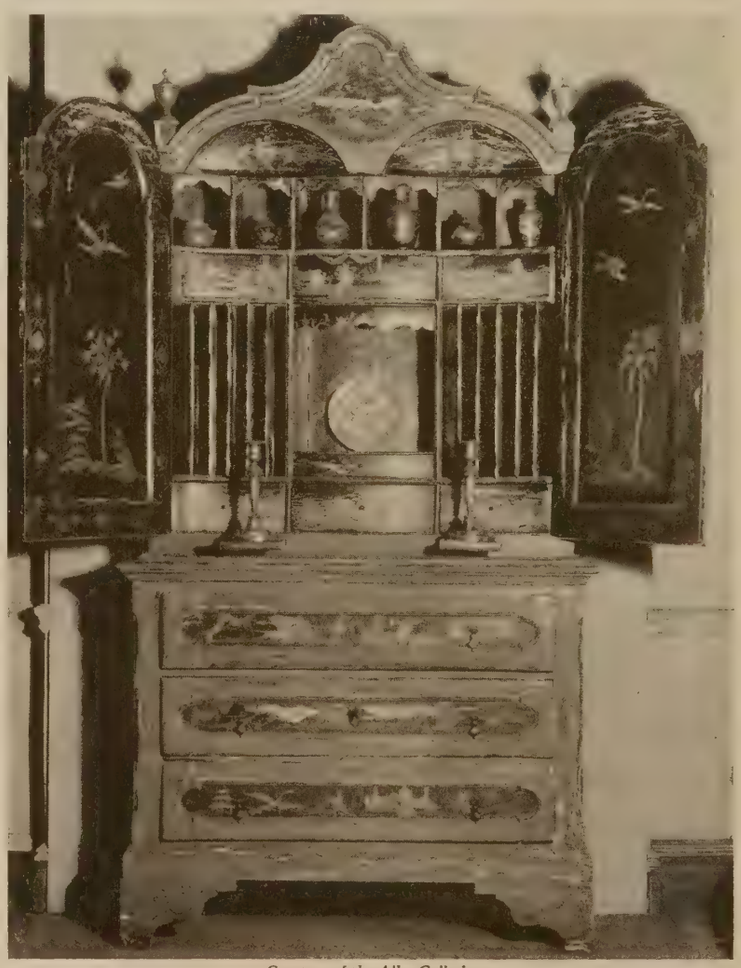
Courtesy of Gabriel Beilouny

NINTH CENTURY EXAMPLE OF ER RAKKA POTTERY

One distinct class of Er Rakka pottery is white glazed ware with few decorations, and another shows an inimitable green-blue glaze, green being the favorite color of all countries with rainless summers. Among the decorative details were some of obvious Sassanian origin, and the floreate designs known as arabesques which, while of Sassanian conception, were developed by the Arabs. Among the animal designs are flaked herons, or phœnix birds, symbolic of resurrection, dolphins, once common in the Euphrates, entwined serpents, brilliant pheasants, incorrectly described as birds of paradise, and peacocks with spread tails. Other excavations from the palace of Harun al-Rashid brought to light many large jars of beautiful shape and luster with decorations differing from those of the "great find." The sumptuous halls of this palace were tiled and lustered, and in passages between the rooms were gorgeously ornamented niches, each containing a wonderful water jar.

The ninth century example portrayed here is Mesopotamian Rakka pottery, rare in design and color, and was found in a destroyed cave in Er Rakka. The relief ornamentation is of male snakes, in reddish glaze, and the soft cream background is overlaid with dull tones of green and brown. The height is fourteen inches. It is part of the collection of Gabriel Beilouny, which includes many masterpieces of ancient art. Mr. Beilouny is an expert authority for museums and private collectors, and in his studio one finds Mesopotamian pottery, Greco-Roman glass, Persian and European textiles, and miscellaneous art objects from the old world.

IN England of Elizabethan times Oriental products were not unknown, as both the Dutch and English East India Companies were formed in this region, and such articles as Chinese cabinets, screens, carpets, and embroideries are mentioned in late sixteenth and early seventeenth century inventories. But upon the accession of Charles II the taste for "Indian" things spread rapidly in England, under the auspices of the court, for the dowry of the queen, Catherine of Braganza, included "Indian" cabinets, porcelains and fabrics. Whatever the queen fancied received the enthusiastic endorsement of her subjects, hence the "Chinese influence" was firmly established. Lacquer ware began to be imported into England in great quantities, and to meet the increasing demand European pieces were sent out to the East so that the Chinese and Japanese could make lacquer furniture on the lines of the European, and English cabinet-makers started making lacquer in imitation of the Oriental product. The lacquer work executed in England was called "japanning" and became so popular that it was not only made commercially, but developed into a fashionable pastime with amateur artists.



Courtesy of the Alba Galleries

OLD LACQUER PRESS FROM ENGLAND WITH RED BACKGROUND

The lacquer furniture of English production was identical in every way with the walnut examples of the period, the carcass being made of deal or oak. Many of the best pieces appear to have been veneered before the lacquer was applied, to obtain a smoother surface. English cabinetwork was much better than the Oriental and the decorations were done with a vigor and beauty that made a distinct English style, and often went far ahead of the originals. There were two varieties of lacquer, the raised ornamentation, and incised or cut lacquer, in which the design was cut in the surface and afterwards dec-

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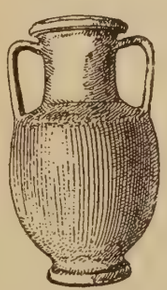
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ETCHINGS

by

JOSEPH PENNELL

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orated with color, the latter having best stood the test of time. In England lacquer decoration was carried out on backgrounds of various colors, by far the most favored being black, as shown by the majority of surviving pieces. The most valuable examples, however are those with the more decorative background of red, blue, green, or pale yellow. Both Oriental and English lacquer declined in favor about 1730, and came again to the front in 1750, at which time it held the attention of some of the greatest cabinet-makers. Apparently it was used mostly for bedrooms, yet the first piece of lacquer furniture imported from China and the first made in England was the cabinet, which was mounted upon an ornate and gilded stand. Later the bureau bookcase, or writing cabinet, was greatly appreciated and served to strike a high note of color in surroundings which often were otherwise more or less somber.

The present day condition of the majority of old lacquer presses shows them to be in varying states of disrepair, and it is extremely difficult to find one in good condition. The exceptionally fine example portrayed here is from the notable collection of the Marquis Brivio of Milan, and represents the acme of English achievement in this particular line of art. It is owned and displayed by the Alba Galleries. The background is red, on the outside, and a rare dark green on the interior; the decoration is of Chinese figures and birds in gold, green, and red, the outside of the doors being ornamented with pagodas. True to type, the inside of the drawers and compartments is red and gold.

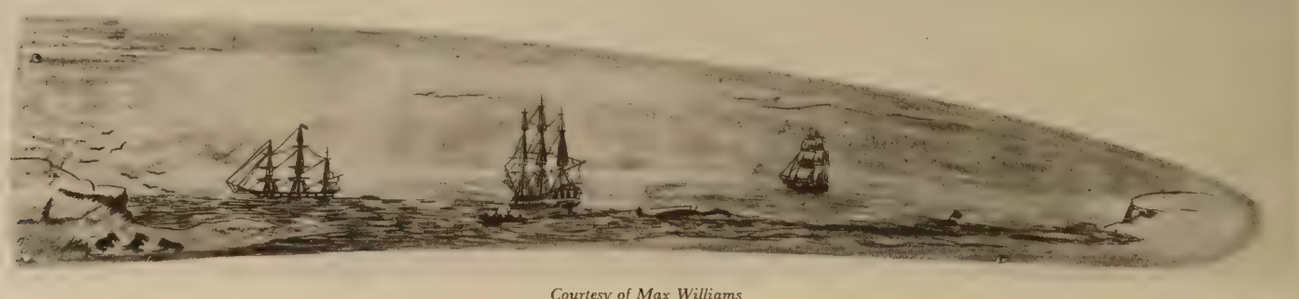


Courtesy of B. Benguiat

THE BACK OF A RENAISSANCE CHASUBLE IN RED VELVET

DURING the Middle Ages the Church absorbed the best man had to give, and still claimed the best through the glorious period of the Renaissance. It is thus that church vestments represent the highest achievement in the arts of weaving and embroidery. The court of the popes became the rallying point of the leading artists and craftsmen, the embroiderers were kept unceasingly busy, and the perfection of their work complied with the exactness of consumers who possessed a true love for artistic productions. Modern mechanical devices contribute greatly to comfort and utility, and in many instances place beauty within the reach of all, but sophisticated taste forever calls for the painstaking work of human hands. B. Benguiat, backed by a corps of skilled European buyers, is exercising a beneficial influence on both home furnishing and interior decorating by bringing what has always been a precious luxury within the reach of a wide and appreciative public. His studio is more like a bazaar of fifteenth, sixteenth, and seventeenth century treasures than a present day shop, and there one finds a wide selection of rare and unusual fabrics and tapestries. The example portrayed here is a selection from his collection, and was acquired by him from the Davanzati palace in Florence. It is the back of a chasuble of the Italian Renaissance, and upon the glowing red velvet the Gothic embroidery is done in threads of gold and intricate color, depicting figures of Apostles.

WHEN whaleships first began to make long voyages of three and four years duration, scrimshawing came into existence. The first American whaler to go into the Pacific, in 1795, was the gallant ship *Beaver* of Nantucket, and she was followed in the same year by the ship *Rebecca* of New Bedford. Scrimshaw was the art, and art it truly became, of the making by sailors of innumerable articles from the teeth of sperm-whales, bone, and wood. It was one of the most fruitful sources of amusement to our whalemen and did much to relieve the dull montony of the protracted cruises. When the vessels returned to their home ports they were invariably laden with a remarkable variety of things made on shipboard. There were all kinds of boxes and tables of foreign wood, inlaid with other rare woods and mother-of-pearl, canes made from the pan bone with a carved head from the tooth of a sperm-whale or walrus tusk, expanding reels for winding yarn, finger rings, paper-cutters, children's toys. The word scrimshaw is of doubtful orthography, being variously written, and is seldom heard away from seaports. Illustrated is an exceptionally fine specimen of scrimshaw work, from the comprehensive collection of Max Williams.



Courtesy of Max Williams

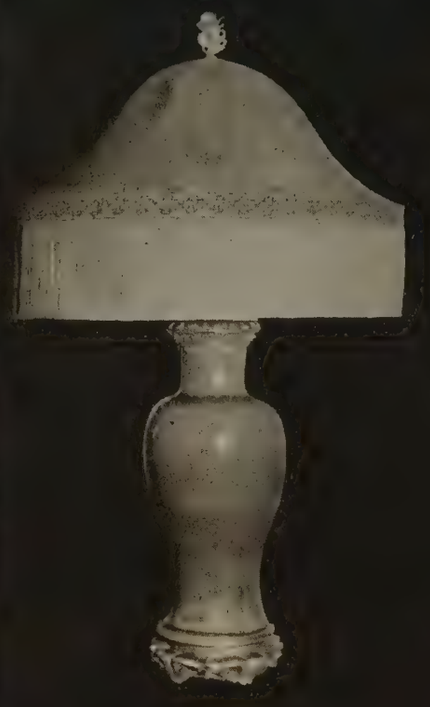
AN UNUSUALLY GOOD EXAMPLE OF SCRIMSHAW WORK. THIS WAS THE NAME APPLIED TO ARTICLES WHICH WERE MADE FROM THE TEETH OF SPERM-WHALES, BONE, AND WOOD, BY SAILORS ON THE OLD WHALING VESSELS



A RARE opportunity to select Christmas Gifts of pronounced individuality and charm is offered in our recent importation from England of furniture of the Queen Anne period. In the group illustrated the chest of drawers and the globe, one of a pair having a compass at the base, are old, as are the mirror, the tea caddy, and the other attractive small items. The rest of the pieces are reproductions, faithfully and beautifully executed in England, and having all the character of the originals. The rug is a rare old Feraghan. Tiffany Studios are devoted to the importation and reproduction of the enduring works of the master cabinet makers, and to their adaptation to modern needs. Whether one desires an occasional piece, furnishings for a single room, or a complete plan of interior decoration, they are prepared to fulfill requirements in authentic period design.

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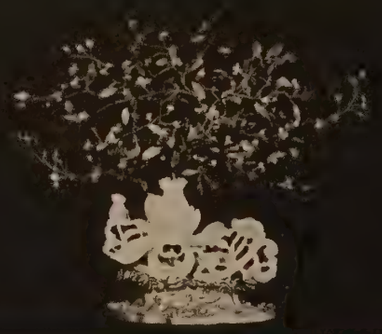
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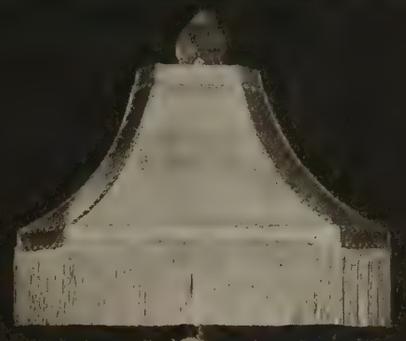














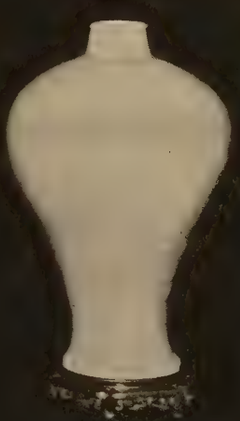
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Courtesy of A. S. Vernay

A CHAMBERLAIN WORCESTER PORCELAIN VASE

Bearing the coat of arms and crest of the ancient family of Elleis of Southside, Scotland, this vase manifests decorative qualities equal to those found on the porcelain of the earlier factory started by Dr. Wall, with whom Chamberlain was an apprentice before establishing himself in opposition to his former employer

INTERNATIONAL
STUDIO

DECEMBER, 1926

WORCESTER PORCELAIN AND ITS PHASES

BY CHARLES HYDE-JOCELIN

THE ARTISTRY AND REFINEMENT OF DESIGN EXHIBITED IN A COLLECTION OF WORCESTER ARE OUTSTANDING FEATURES IN EXAMPLES OF EACH OF ITS PERIODS

THAT interest in the production of porcelain in England which was manifested by Dr. John Dwight when he established his pottery at Lambeth was repeated at intervals during later years by other eminent scholars who devoted their scientific knowledge to the development of the potter's art. And when in 1751 Dr. Wall invented a porcelain which successfully imitated the Oriental egg-shell china the factory at Worcester became a further enterprise added to the long list of those which, in the eighteenth century, assayed to reproduce the porcelain of the East. Nor has any surviving pottery sustained the same mutations during its history and which are symbolized by the many and various marks which denote the works of Wall and his successors.

Connoisseurs realize and equally regret that so few of the early porcelain factories survived the exigencies which the pioneers of the art were called upon to endure. And that a physician of Wall's standing should relinquish his profession and apply himself to this then precarious industry indicates the faith that this noted man had in the eventual success. Certain it is that the Worcester factory under the guidance of this talented and æsthetic mind from its inception exhibited a refinement in its work which is lacking in the early productions of many other potteries, when they began to experiment with porcelain.

Unlike Duesbury who gained his knowledge from a poor foreign potter whom he had befriended, Dr. Wall was able to apply his scientific erudition to the evolution of a compound that eventually equaled the porcelain then being imported from the Far East. Both Bow as well as Chelsea had for several years been experimenting but had not, when Worcester works were first established, discovered the requisite ingredients to ensure a perfect body. Wall, realizing that he lacked the natural components, produced his first material by artificial process. Hence it is that early Worcester speci-



Courtesy of Ginsberg and Levy

THE BLUE AND WHITE TEAPOT SHOWS THE RIBBED EFFECT, THE OTHER EXAMPLE ILLUSTRATING THE PRONOUNCED ORIENTAL INFLUENCE, WHILE THE SPLENDID MUG IS TYPICAL OF MORE ELABORATE USE OF GOLD DECORATION



Courtesy of Weymer and Young

THE MAGNIFICENCE OF THIS DESSERT SERVICE MADE BY CHAMBERLAIN FULLY REFUTES THE ASSERTION THAT HIS WORK FAILS TO EQUAL THAT OF THE ORIGINAL WORCESTER FACTORY, IN WHICH HE LATER BECAME A PARTNER

mens are fritt bodies, for Wall having decided upon the correct proportions mixed his ingredients and fritted or dissolved them by intense heat into one composite mass, thus gaining by chemical combination those properties which are essential constituents to the porcelain clays discovered at later dates.

Wall's fritt was probably composed of sand, smalts and some alkalescent substance to which after having been melted and allowed to cool, a small proportion of clay was added, during the process of pulverizing, to ensure plasticity. A decade later steatite, a type of soapstone was found in Cornwall and this was for many years largely employed in the manufacture of the ornamental pieces at Worcester, particularly during the time of Flight and Barr. When, however, that compact clay known as kaolin and that even more important essential petuntzee, which was the secret of Oriental ware, became generally known the former methods were soon superseded.

As was the case with all the finer domestic and decorative ware of the early porcelain works Worcester was primarily influenced by the Chinese motifs and further by those of its contemporaries. In the examples displaying the latter, that of Sèvres is frequently in evidence for while Wall undoubtedly borrowed and altered designs used by Chelsea these in turn had been copied from the European factories and for that reason the designs of Worcester during its earlier periods invariably exhibit foreign motifs in the decorations. Again it is doubtful whether at this stage of the ceramic art in England there were sufficient native artists capable of producing all those splendid pieces, of which so many examples remain, consequently each factory would find it necessary to import foreign artists. These men would naturally manifest their native tastes which would similarly be impressed upon the English pupils to whom they imparted their skill. At the same time the less important pieces such as tea-sets were probably decorated by English workmen.

Even the styles of the early models lack originality, the first cups and saucers of the Wall period being precise reproductions of the small plain Oriental prototypes without handles. Later, however, we find the tea ware enlarged and decorated with somewhat stiffly arranged floral patterns delicately traced or embossed, while on the cups of this time handles appear. On many of these

pieces the square Chinese mark was copied, this eventually being replaced by the crescent and in some instances as many as three and four different marks may be found on various pieces of the same service. In fact the study of the early emblems employed by this factory is one that calls for sedulous attention from the first original crescent, which was adopted from the Warmstry coat of arms, in which old mansion the first Worcester works were established.

Apparently different marks were applied to the various types of decoration for while the blue and white ware usually bears the crescent, a fretted square of Chinese provenance appears on the dark blue scale. Again on printed and some painted ware both the letter W as well as the crescent were used, the latter more frequently being in blue although occasionally it is found in red. The crescent would seem to have remained in use until about the end of the eighteenth century, the letter W having been discontinued several decades previously. It should also be noted that a very large number of pieces are unmarked, also that during the latter part of the Wall period London porcelain decorators frequently purchased quantities of Worcester product in its unfinished state and enamelled it to suit the prevailing taste of the Capital. This possibly accounts for the resemblance of the decorative work of some specimens to that of Chelsea, for it is natural to suppose that many of these artists were employed by the London factory from which they would doubtless obtain their designs.

Examples which were finished in this way are those frequently exemplified by splendid panels, introduced to Chelsea by Sprimont from Vincennes and Sèvres and which are often with powder blue ground upon which floral designs or exotic birds were enamelled in natural colors. On these specimens a variety of marks are found, the pseudo-Chinese emblems, an anchor, the crescent and others appearing in turn. Among the more sought for designs, however, are of course those magnificent vases with the painted panels on the *gros bleu* scale ground. The general impression is that this scale pattern is of modern origin, but actually its use on ceramics dates back to as early as the Chinese fifteenth



Courtesy of A. S. Vernay

VASES BY FLIGHT BARR AND BARR ARE DISTINCTIVE AS MARKING THAT ERA OF GREATER ELABORATION WHICH BEGAN WITH THOMAS FLIGHT, SOME OF WHOSE EARLIER WORKS REFLECT A DECIDED SÈVRES INFLUENCE

century, being found on Ming vases of that period and even then it was an adaptation of a design from tapestries and embroideries of a previous dynasty. And whereas the scales on Worcester take the formation of the salmon scale, the Oriental design represents those of the carp which at one time was a sacred fish in the East. Similarly, while the Chinese indicate the scale design only by outline in pink, this rarely occurs on Worcester, on which it is painted in blue and invariably filled in.

Doubtless on account of the rarity of good specimens of the scale blue and the fact that this decoration is regarded by collectors as typical of this English factory, the design has always offered considerable attraction to those clever French artists who so successfully reproduce this and other types of old porcelain. A collector however may easily verify a specimen from the fact that the translucence of Worcester porcelain has a decided green tinge and a further characteristic is a slight shrinkage of the glaze often observable at the bottom ring. There is to-day less likelihood of a spurious piece bearing a copy of the mark, for of recent years the Worcester factory has closely guarded against this forgery thus rendering the vendor of a specimen bearing a forged mark liable to prosecution.

While the period during which the factory was controlled by Dr. Wall until he died in 1776 was a bare quarter of a century, so indefatigable were his efforts to improve the quality of English porcelain that he eventually evolved a translucent paste upon which a much finer glaze could be developed. And it was to this new glaze that we owe that delicate gilt tracery, ensuring as it did the adherence of the gold leaf to the body and eliminating the previous objectionable peeling process.

Soon after 1783, when the factory passed into the hands of Thomas Flight, George III conferred his gracious and prodigious presence upon the Worcester works afterwards granting letters patent to Flight. Thus under the impetus of this royal patronage there developed that period of sumptuous porcelains which is principally exemplified by the splendidly enamelled services bearing the armorial emblems of various families of the old nobility. Several services of this type have of recent years been brought to America, one such being that of the Marquis of Buckingham, made by Flight Barr and Barr early in the nineteenth century, having been in use at Stowe Palace until the treasures of that great house were dispersed a few years ago.

While, however, the era of more elaborate decoration began during the time of Thomas Flight it was not until after his death in 1791 and his son Joseph became associated with Martin Barr that the vogue of magnificence in table appointments reached its height. Collectors will notice that during the first decade of this partnership Barr occasionally marked his work with the letter B scratched in the paste although the symbol of the firm was "Flight & Barr," this a few years later being changed to "Flight Barr & Barr," "Barr Flight & Barr" painted in red or blue underglaze, while eventually the impressed initials "FBB" "BFB" surmounted by a crown appear.

Little trace of the Sèvres influence is found after about 1780 when those gorgeous designs embellished in gilt appear combined with decorated panels and other beautifully painted motifs, while some of the earlier services are copies of Dresden, on some pieces of which the saltire swords in blue and the figures 91 are found. The excellence of the ornamentation which is an outstanding



Courtesy of W. F. Cooper

AFTER THE EMPLOYMENT OF PAINTERS FROM CHELSEA, WORCESTER BEGINS TO EXHIBIT THAT INFLUENCE IN ITS ORNAMENTATION, THIS BEING PARTICULARLY EVIDENT IN THE USE OF BIRDS ADAPTED FROM THE LONDON FACTORY



Courtesy of W. F. Cooper

IN SOME EXAMPLES OF THE WALL PERIOD, FLOWER BLOSSOMS IN FULL RELIEF ARE FOUND AS KNOBS TO COVERS OF JARS, RESERVED FLORAL PANELS ON A DEEP BLUE GROUND FORMING THE DECORATIVE MOTIFS SHOWN HERE

feature of Worcester is due to such artists as Donaldson, O'Neale, Giles, Fogo and Thomas Baxter, the two first named being eminent for those elegant vases painted on cobalt or deep blue, which are often found in sets of two beakers and a vase, the panels by O'Neale frequently being in the style of Wouvermans. One set was painted by this Irish artist for General Washington and was for many years in the White House, although unfortunately at least two were damaged. Again, the work of Giles, who was a London man employed at the Chelsea factory, indicates his work by the influence of the metropolitan pottery upon the designs which he painted for Worcester.

Early in the nineteenth century the artistry is displayed in the copies of the designs of Cipriani, Kauffman and Conway executed in natural colors on vases. And at this time also there was a more or less sporadic vogue for Japanese styles, in which the productions of Flight Barr and Barr are distinguishable from those of their competitor Chamberlain by the more subdued colorings and possibly careful attention to details. Chamberlain who had formerly been an apprentice at the Wall factory later established a factory in opposition to that at Warmstry House, and although the purists might maintain the contrary, actually his work is in the main of equal excellence to that of the older factory. In fact it is axiomatic that this should be so, for in addition to having access to the necessary material, he would obviously be influenced by his early training and further would be in a position to employ the same artists as his rivals, either by attraction of greater remuneration or during the time they were not engaged at Warmstry House. In 1848, however, Chamberlain became a partner on the original factory, when the two firms were united under the style of Chamberlain, Lilly and Kerr, the last named being associated with the amalgamation until 1862, when it was formed into a company and has remained so since that time.

Among the rare relics of the early history of Worcester are the porcelain tokens issued in 1765 during the time the factory was under the management of the chemist Davis. One side of these is printed "Promise to pay bearer" to which the amount (1/- or 2/6) was added. On the reverse are the letters W.P.C.,nor is there any trace of these being issued for larger amounts. Many years later in 1845 when there was a vogue both in this country as well as in England for china door plates and handles, the Worcester firm which was then Barr and Chamberlain produced a large quantity of these furnishings. At this time there is little doubt but that the financial condition of the factory was somewhat unsound for various expedients were resorted to to increase the business. In addition to the door furnishings buttons were made in large numbers, Walter Chamberlain evolving a method of producing these from dry clay by pressure. And it is possibly worth mention that while there are several figures in the Worcester collection the probability is that these were made at Bow, there being little or no record of statuettes being modeled at the factory in the "Ever Faithful City."

Controversy has been raised at different times regarding the origination of printing on porcelain by Dr. Wall. Concerning this, however, there is and will remain considerable doubt, for many other claimants have advanced equally strong evidence to their right to be regarded as the inventors of this process. It is generally supposed to have been introduced by Robert Hancock



Courtesy of A. S. Vernay

THESE EXAMPLES OF THE EARLY OR WALL PERIOD OF WORCESTER EXHIBIT BOTH THE SPLENDID SHAPES AND THE TECHNIQUE IN THE PANELS, THE TEACUPS WITHOUT HANDLES BEING AMONG THE EARLIEST ONES MADE

soon after the middle of the eighteenth century and although many claim it as an invention of Sadler and Green of Liverpool, it is known to have appeared at least simultaneously at Worcester. Certain it is that the first mugs upon which the printed portrait of Frederick of Prussia appears were designed and decorated by Hancock, for many bear the curious monogram of that artist together with an enigmatical emblem similar to an anchor. Tea services and dishes with printed decoration are also in existence on which this mark or the words "R. Hancock fecit" are found.

Apparently the use of printed portraits of public men as panels for china attained considerable popularity, being frequently met with on mugs, beautifully applied in black or other colors, although those in red, blue and purple are the more rare. At the same time the blue designs printed under glaze do not seem to have been adopted until a few years later. And in the transfer printed specimens of Worcester there is a clearness of outline which is frequently lacking in those of other potteries, the rustic scenes after Watteau and the Oriental subjects by Jean Pillemont being treated in a manner characteristic of the fine workmanship displayed in Worcester throughout its history. Many of Pillemont's designs although somewhat fantastic are nevertheless attractive, one of the most curious being that composed of eccentrically joined curves, upon which Chinese figures sitting astride form the decoration.

AN ALTARPIECE OF THE FLEMISH SCHOOL

BY FRANK E. WASHBURN FREUND

THE TRIPTYCH OF THE "ADORATION OF THE MAGI," WHICH RECENTLY CAME TO AMERICA, IS A STRIKING EXAMPLE OF THE EARLY SIXTEENTH CENTURY GOTHIC BAROQUE PAINTING

ALMOST striking example of the Flemish school of painting of the first half of the sixteenth century, appropriately called by the Germans Gothic Baroque, has recently come to America. The subject, which for various reasons was a favorite one with the artists of that school, is a triptych of the *Adoration of the Magi* but quite an individual trait is added to it by placing, in one wing of the triptych, St. Joseph, and in the other the Moorish king, thus making them at one and the same time spectators and partners of the scene enacted. This arrangement gives the whole altarpiece greater unity and dramatic force than if the figures in the wings were merely outsiders: donors or saints. In this way one rhythm pervades, in constant ebb and flow, the entire group which is arranged, relief fashion, in front of a beautiful landscape with buildings, castles, turrets and the stable. And in its way this landscape, too, through its elevations and depressions, repeats the movement of the group in front and by this parallelism (always one of the strongest and most effective artistic means) strengthens the rhythm of the whole work. But the artist has not forgotten that, in order to draw his scene together and thus give it concentration, it needed something to close it up on either side and this he provides in the shape of architectural pieces which, like a frame as it were, shut in the entire scene with great emphasis. Yet within this frame the greatest freedom of movement and most interesting grouping have been achieved without interfering in the least with the main interest: the lovely group of the Virgin, the Bambino, and the oldest of the three kings in his gorgeous robes.

When we turn to the various items in the painting, we see at once a curious blending of different styles. This Virgin certainly is Flemish and makes us think of Quentin Massy's tender madonnas but the Bambino, with His round and smooth form, reminds us of Italy, even of Rafael. Then another and no less mighty influence, that of Dürer—perhaps by way of Brussels whose court painter, Van Orley, was himself influenced by both Dürer and Rafael—can be detected, especially in the figure of St. Joseph. Is he not an adaptation of Dürer's great figure of the Apostle Paul? Changed certainly, for this Joseph shows in every movement of body and fold of garment the same rhythm that runs through the entire painting, even his one hand being made to speak in much the same way as an Italian artist would make a hand speak, while Dürer's severe, almost unearthly monumentality has been given momentary life. Yet, even so, this figure and the corresponding one on the left side have kept a certain monumental grandeur which they, in turn, shed over the whole scene thus raising it above a mere genre piece. And fond as the painter of our altarpiece certainly was of genre and of beautifully and carefully painted still life within his picture (to which the sceptre and vase at the edge of the front bear witness), it cannot be denied that at the same time much genuine naïveté and even religious feeling are left in the picture which give it, quite apart from its high æsthetic qualities, a real spiritual significance.

The devotion in the wistful and delicate face of the Virgin; the concentrated fervor in that of the old king, kneeling; the wonder in that of St. Joseph, are expressed not only with knowledge but with real feeling. True, all that is accompanied by what one might perhaps call a certain affectedness, appearing in the almost exaggerated daintiness with which the Virgin puts her hand on the Child's leg, as if she were a grand lady who must not show too much emotion! But we find the same combination in Italian primitives, and therefore, if that term is to be used, our artist, whoever he was, can still rightly be called a "primitive."

The black-and-white illustration, unfortunately, cannot give any idea of the beauty and richness of the colors which blend into each other in a perfect although almost daring harmony. Many half-tones in the most varied shadings are used, producing delicacy and brilliancy at the same time, and the artist apparently revels in depicting the marvelous garments and accessories of his personages. He also delights in enlivening his landscape with bushes, various types of buildings, moss-grown ruins and stately columns, and fills the air and covers the roofs of his houses with different birds. In short, his aim is to put life and movement into every square inch of his picture. Even the ass in the stable in the right wing must raise his head and give forth one of his long-drawn-out harmonies, almost audibly, as if in praise of the miraculous event.

In all these points our artist is a typical follower of his school. But that he is at the same time a consummate master in his own right and of the highest skill as well as understanding is amply proved by the fine qualities in which this painting abounds making it one of the most important and delightful examples of its period.

There was a time when this school was looked down upon as manneristic, as merely a cold-hearted and conscious compilation of various other schools. Those who

judge it thus only show their own want of understanding and artistic feeling. For who, with any feeling left in him, can fail to perceive that this and similar paintings are simply pulsing with life which, of course, could never have been the case had their masters been merely compilers parading other people's achievements.

In order that the spectator—except the entirely naïve one; and where is such a one to be found nowadays?—should understand and appreciate fully this Gothic Baroque, it is perhaps necessary, as it is for every period and school, to take a peep at the times and circumstances that brought it forth. It was a period of transition, of constant movement, even of great unrest, but principally of conquest in the material as well as intellectual and spiritual fields. As such it ought to interest us greatly, and many an illuminating parallel can be drawn between it and our sorely tried present. It began with world conquests: a new continent was found; new riches flowed into the coffers of many and changed the manners and customs; great new cities took the place of others which were being left behind in the never-ending race. In the north, Antwerp came to the front and Bruges, the home of the earlier Flemish art, began to sink into its century-long sleep. From the brothers Van Eyck down to Memling and Gerard David, the great old Netherland school of painting which, in spite of an outward naturalism was spiritually still deeply steeped in the feeling of the Middle Ages, had run its course. It had become more or less an empty formula, a mere phrase and gesture, like the spirit of the olden times itself.

Suddenly gates to new achievements were unlocked; there seemed to be no limits anywhere. No wonder that freedom, even in religion, was demanded and wrung from the powers that were, although only after terrible battles. Under these circumstances could art alone remain behind? Was it not logical, even necessary, that artists too should turn protestants and seek new fields to conquer? When the conception of the entire world was changing in the minds of the people, the minds and eyes of the artists were also bound to change. And it was only natural that this change was greatest just in that domain which, as it were, constitutes the artist's world conception, namely: the figure and its surrounding space and their relation to each other. Here, too, the new battle-cry of the northern artists was freedom and they found this freedom, towards which those among them with specially daring spirits had already been unconsciously striving, in the art of their Italian confrères who had, with that pagan touch never quite lost in the southern country, already thrown off the yoke of intellect and the senses and let in new air and, with it, new joy.

And this joy, this sudden outburst of the *joi de vivre* repressed for so long, is not the smallest gift that the northern artists received from the happy South. There were differences in the way the northern artists accepted and assimilated their lesson. These differences prove the mettle of the artists themselves. A man of the serious and brooding type of Dürer found freedom, like Goethe so much later, through the law which seemed to him to be embedded in classical art: hence his ardent struggle to find the law of proportion. But the Netherland artists, lighter and happier though smaller spirits than he, remained on a more sensuous plane. On it, however, they started out to "gain the whole world" and they were still strong enough not to be hurt by this certainly dangerous adventure.

That shows the difference, influenced as they all were, by various sources, between artists like Quentin Massys, Mabuse, and the other Antwerp masters of that period, and later academicians who, having nothing of their own with which to resist, surrendered themselves body and soul to stronger men and produced, with an acquired outward skill, merely a faint and lifeless echo of the work of others. These sixteenth century masters, however, were fully alive to their time and its spirit, and were able to lay a foundation on which the great art of the seventeenth century in Flanders as well as in the northern provinces (Holland) could grow and put forth blossoms. No art of any epoch or any country is quite free from outside influences; connecting links are everywhere. Strong men thrive on them and thus are enabled to erect their own temples, often of unsurpassed beauty and greatness; and in the last analysis they are not wanting in originality, a term too often misunderstood. This school of the Netherlands, in the trading metropolis of Antwerp during the first half of the sixteenth century, will gain in interest and appreciation the more it is studied, for, possessing a life of its own it is still able to radiate life; and who can deny that that is one of the most precious gifts and most important functions of art?

Who was the artist of our *Adoration of the Magi*? It was once in the possession of the famous Belgian Cardinal Mercier, from whom it passed into the hands of the Paris dealer Charles Sedelmayer. At that time it was attributed to the illustrative artist Herri Met de Bles (Henry with the Owl) whom Karel van Mander mentions in his book. The many paintings which used to be ascribed to this artist have, after a more careful analysis of their different characteristics, been found to belong to a group of Antwerp masters of the first half of the sixteenth century who have certain features in common with the same time and school, but who are otherwise very distinct personalities with individual traits.

Max J. Friedländer, the greatest living authority on this school, is gradually bringing order into the still-existing chaos. In time it may even be possible to give



Courtesy of P. Jackson Higgs

AN INDIVIDUAL TRAIT IS ADDED TO "ADORATION OF THE MAGI" BY PLACING ST. JOSEPH IN ONE WING OF THE TRIPTYCH AND THE MOORISH KING IN THE OTHER, THUS MAKING THEM SPECTATORS AS WELL AS PARTICIPANTS

actual names to all these various artists. Thus our picture has lately been ascribed to Pieter Cock van Alst, and rightly, I think. He was a pupil of Van Orley, which would satisfactorily explain the specially strong influence apparent in it of Dürer on the one hand and Rafael on the other, of which mention has already been made at the beginning of this article.

Pieter Cock van Alst was more fitted than any other artist of his time to impart an Oriental flavor to one of his works since he spent several years in Constantinople painting scenes of Turkish life. Born in Alst in 1502 he went to Italy, following his studies with Van Orley, and after returning to his native place for a short stay went to Constantinople where he worked as a painter and engraver, issuing a series of illustrations in 1533 of the life of the Turks that was subsequently published in England and was given the title of *The Turks in 1533*.

This point of giving a picture an artist's name although interesting for the special art student and connoisseur and perhaps also for the collector who has become accustomed to put an exaggerated value on a name—even if it be one culled from some time-worn documents, its owner otherwise shadowy and unknown —neither adds to nor detracts from the value of the piece of art itself, which must stand or fall on its own merit or want of it. After all, the æsthetic enjoyment (which, of course, includes the life-giving property) and, after that, the historical and cultural significance are really what matters. And only if such a work is by a great master whose life's history is known to us, does this fact add to its importance because it lets us have a glimpse, at the moment of creation and travail, into the very soul of one of the great spirits than which nothing can be of greater or deeper interest to all art lovers.

DRAWINGS BY REMBRANDT IN AMERICA

BY HELEN COMSTOCK

ALTHOUGH THERE ARE HUNDREDS OF REMBRANDT DRAWINGS IN EXISTENCE COMPARATIVELY FEW OF THEM ARE TO BE FOUND IN AMERICAN COLLECTIONS

IF no other master than Rembrandt were known by his drawings, that medium as an end to be followed for its own sake would have acquired an equal importance to those arts, like painting and sculpture, whose dignity is more readily conceded. Save in rare instances, drawing has been a dependency of some other art; it has been the preliminary, the chart and guide, a means of recording an impression, the field on which the artist has reconnoitered. The drawing has generally taken form with the artist's eye upon the final result, and although working with the pen he has been thinking of the brush, the chisel, or the etcher's needle.



Courtesy of M. Knoedler and Company

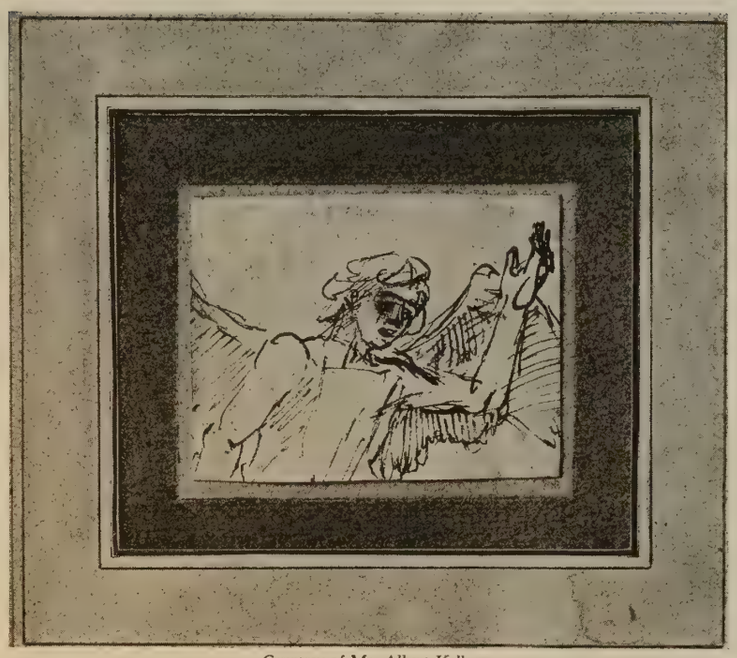
PEN DRAWING FORMERLY IN LORD DALHOUSIE'S COLLECTION

It is all the more a tribute to the breadth of Rembrandt's genius that he, who was supreme in the arts of etching and painting, should have made undeniable the right of drawing to an independent existence. He was the first to discover, as he was the first to perfect, the possibilities of drawing as a separate medium, and he not only developed its technique on these new terms but he further affirmed his respect by allowing it to keep its own subject matter. While it is true that he made, like all artists, those studies which are referred to as notes for larger compositions there are also many drawings which have no relation either to his paintings or etchings and in those instances where it is easy to trace the connection between a sketch and a painting there are always many points of difference between the two. Sometimes a detail of a painting may even be found in a drawing for some quite different subject, such as that splendid winged figure who projects himself with so magnificent a sweep into the air in the painting, *The Angel Leaves the House of Tobias*—a figure unmistakably related to the angel in a drawing for the *Sacrifice of Manoah*, in the Cabinet of Prints in Berlin.

Drawing, with Rembrandt, is less the ground on which he has worked out his compositions than the means by which he has carried into its most illuminating expression his preoccupation with the souls of men. The simplicity of its materials has stripped the problem of all accessories and the spiritual content that is his real subject finds its most unhindered expression. Although he belonged to an age which was bent upon a scientific conquest of naturalism, light and shade and perspective and form were secondary to the psychological forces which seemed to him the most worthy subject of art. His portraits in painting and etching are remarkable for their character, but his art is most brilliant when he goes farther and shows character in action, so to speak, when it is being played upon by some outer influence or inner stress. The drawing, with its slight, sensitive means, seems most capable of retaining some suggestion of progressive reactions; it remains in a more fluid state than those mediums whose perfection of finish must necessarily fail to preserve the play of motives that makes so tense those severe interiors in which Esau sells his birthright to the wiley Jacob, or Nathan reprimands the troubled David, or Christ talks with Nicodemus. In these, every detail that stands for the charm of ornament has been sacrificed and the two figures are alone, seemingly, in a universe whose manifest force is a subjective one.

The drawings cover a period of more than thirty

years, from a little before 1630 until a little after 1660. There are not so many from the final years and the few that exist seem especially indicative of the sorrows of his own later life. But in quantity they are few and, as with the etchings, the studio on the Rozengracht contained only a few at the time of his death in 1669. However, one can not help but feel that he could never have drawn the weary face of the aged Simeon in the *Presentation in the Temple* which was done after 1660 (now in The Hague) in the youthful, vigorous days of those splendid miracles of Christ—the *Stilling the Tempest*, the *Raising of Lazarus*, the *Raising of the Daughter of Jairus*, which were done in the early thirties. A little later the *Annunciation to Mary* and the *Annunciation to the Shepherds* were to absorb him after the birth of his own child and there are drawings of Mary and her child in the British Museum and the Heseltine collection which Saskia and Titus must have inspired, for the reverence is that of a personal experience.



Courtesy of Mr. Albert Keller

STUDY OF AN ANGEL, POSSIBLY FOR THE "SACRIFICE OF MANOAH"

To his middle period belong those drawings of the *Rest During the Flight into Egypt* which are really Dutch *genre* subjects of the finest kind. They seem less personal than the earlier drawings of the Mother and Child, and they seem also not to be related to an historical event of long ago, still less to events in the life of the Savior of mankind. They are, in reality, a page from the peaceful domesticity of which he was a sympathetic observer in his own Amsterdam; the experience which he has recorded here is a general one, and the rest of Joseph and Mary seems to take place in the evening stillness of the Dutch countryside.

The difference between his treatment of the same subject in his youth and his old age is nowhere more easily recognized than in the several drawings of Jacob receiving the blood-stained coat of Joseph. The one in the Berlin Cabinet, executed about 1630, expresses the shock of grief by the violence of the action with which the bereaved father throws back his head, his mouth open as though he had just cried out in agony. Another drawing of the same subject in the possession of Dr. Hofstede de Groot, which was done when he was approaching fifty, has a quite different manifestation of sorrow, the undemonstrative, deep-biting sorrow of one to whom it is not a stranger and whose acceptance of it does not dull any of the sharpness with which it strikes the heart. Another contrast between the interpretation of a youthful and a mature artist is in the drawings of *Abraham and Isaac;* in an early one in the National Museum, Stockholm, Abraham seems almost to be expostulating with Isaac in order to convince him of the necessity of his act, while in the one in the British Museum, Abraham's face recognizes only the tragedy of the act and not at all the reverence for the authority that commands it. An early *Departure of Lot* in Amsterdam has its interest in the decisive movement of the figures, but when Rembrandt came to treat the same



Courtesy of the Metropolitan Museum

A DRAWING FROM THE COLLECTION OF SIR JOSHUA REYNOLDS



MR. JOSEPH E. WIDENER, WHO OWNS TEN DRAWINGS BY REMBRANDT, HAS THIS RENDERING OF "ELEAZER AND REBECCA AT THE WELL" IN HIS COLLECTION. IT WAS DONE IN REMBRANDT'S LATER PERIOD, PROBABLY ABOUT THE YEAR 1655



THE "ADORATION OF THE SHEPHERDS" IS ONE OF TWELVE REMBRANDT DRAWINGS IN THE PIERPONT MORGAN LIBRARY. IT WAS DONE SOME TIME BEFORE 1650 AND WAS ONCE IN THE GEORGE SALTING AND C. FAIRFAX MURRAY COLLECTIONS



IN THIS WASH DRAWING OF "JACOB'S DREAM" MR. WIDENER OWNS ONE OF THE LATEST AND FINEST OF THE MANY VERSIONS OF THIS SUBJECT. ALTHOUGH THE SIGNATURE AT THE LEFT IS NOT GENUINE THE DRAWING COULD NOT BE QUESTIONED



ANOTHER DRAWING OF UNUSUAL IMPORTANCE IN MR. WIDENER'S COLLECTION IS AN "ADORATION OF THE SHEPHERDS," DONE ABOUT 1655. IT IS EXECUTED WITH THE BROAD REED WHICH REMBRANDT PREFERRED DURING HIS LATER YEARS



THE DRAWING OF "ELEAZER AND REBECCA AT THE WELL" ABOVE IS IN THE POSSESSION OF THE ROSENBACH COMPANY, WHILE THE RENDERING OF THE SAME SUBJECT REPRODUCED BELOW IS IN THE METROPOLITAN MUSEUM'S COLLECTION



subject in the years succeeding his own misfortunes he made the drawing now in the British Museum where one feels more convincingly the quality of the mental grief that bows Lot's head and makes his steps unsure.

The story of Joseph was one that interested Rembrandt and of all the aspects of it the theme that has interested him most is Joseph's interpretation of dreams. Rembrandt was very little concerned with the action of figures, except as they were indicative of emotional states, and it is impossible to think of him as working out a composition in which action as an end was to be emphasized. Moments of physical quiescence combined with the most alert mental activity were far more absorbing to him, and not only those mental states which premeditated action but those which were concerned solely with the inner nature; so that mind reflecting upon mind was the theme. Rembrandt's unusual power to convey an impression of the subjective life is nowhere more evident than in those drawings where Esau sells his birthright. The hesitating, speculating elder brother and the watchful Jacob, who holds the mess of potage in his hands that is in reality Esau's destiny, would seem to offer little to the artist save the picture of two men, one of them holding a bowl; the fact that Rembrandt can impart something of the tenseness of the situation to so simple a theme is proof of all but the supernatural quality of his art. His aims were far from pictorial and he would seem to be asserting the right to a visual existence of the unseen.



Courtesy of Mr. Albert Keller

STUDY OF THREE MEN FOR AN UNIDENTIFIED BIBLICAL SUBJECT

Besides the later drawings of Lot, of Jacob and of Simeon which are so remarkably indicative of the artist's perception of the sorrows of human experience, there are two others which are allied to this group. One is of the dying Isaac giving his blessing to Jacob, done in 1656, a drawing which is in the Friedrich August II collection in Dresden. The gaunt head of the father, with his skin drawn tightly over the cheek bones, is impossible to forget. Of all artists Rembrandt has seemed most able to suggest the total of human experience that, in the course of years, may take the form of wisdom and strength, patience, or despair. The head of the eager Rebecca, who stands concealed behind the bed, is a triumphant picturing of that unsurpassed prejudice of maternal love which is the other side of its unselfish devotion. There is still another head to place among these matchless renderings of age, and that is the dying David appointing Solomon his successor, a drawing in the Herzog collection at Chatsworth. It is again remarkable in how few lines Rembrandt has suggested the face of one who has pushed experience to futility. This drawing is of the period when the clouds gathered so ominously for himself that were to darken the remaining dozen years of his life.

The drawings which are reproduced here, from originals in collections in this country, afford some interesting comments on his style at different periods. The *Eleazer and Rebecca* belonging to the Rosenbach Company has the traits of his earlier style; the line is often impetuous and, while always sure, shows the untamed speed of an exuberant spirit. While the interest is in the foreground figures, there is a suggestion in amazingly economic means of crowds, of herds, of all the activity that might be assumed to be native to this place of refreshment. When he did the same subject that is now in Mr. Widener's collection he concentrated, according to a growing predilection, on the two chief figures and he is here using the broad reed which he came to prefer in later life. The camel whose back forms a mountainous line back of Eleazer and Rebecca is one of the many evidences of Rembrandt's study of that animal at first hand. The drawing of a man leading a camel, in the Metropolitan Museum, and the camel in the Rosenbach drawing as well as the one in the Widener collection are the fruit of first hand observation due to the fact that Amsterdam, being at the end of all lanes of ocean travel at the time, frequently saw many of those animals which had been so puzzling to former portrayers of history.



Courtesy of the Metropolitan Museum

THE APOCRYPHA WAS ESPECIALLY INTERESTING TO REMBRANDT AND HE MADE MANY DRAWINGS TO ILLUSTRATE THE BOOK OF TOBIAS. THIS DRAWING OF YOUNG TOBIAS AND HIS WIFE SARAH PRAYING IS WORK FROM HIS LATER PERIOD

With his use of the broad reed he gave up his interest, to a great extent, in wash drawings, which seem to have been executed in greatest numbers in those years when he was interested in the study of light and shade. In the later drawings a rub of the finger would make those areas dark that seem to be washed in, and he seems to have found this means sufficient since his interest was so much more in the psychological than technical problems of his subject. The drawing of the three old men in Mr. Albert Keller's collection is typical of the purity of his wash at its best and would seem to date this from his middle period.

The *Eleazer and Rebecca* in the Metropolitan Museum (which Dr. Valentiner calls a *Jacob and Rachel* in his recently published *Handzeichnungen Rembrandts*) is also an earlier drawing and has the fuller statement representative of a youthful discursiveness. The theme is treated simply and emphatically, although with that completeness which he found so easy, seemingly, to achieve. The pen lines have the vigorous quality of the youthful, sensitive temperament just as the *Tobias and His Wife Sarah Praying*, also in the Metropolitan, has the sensitive temperament of age.

The *Jacob's Dream* in Mr. Widener's collection stands at the end of a series on this subject and in this case it seems that he reached the most brilliant statement of it by means of technical simplifications. It is by far the most direct of a half-dozen drawings of the same theme and is the most moving, not only in the treatment of the sleeping figure, but in making felt the wonder of the dream. Dr. Valentiner calls attention to the fact that the signature at the left is obviously not by Rembrandt's hand. The *Adoration of the Shepherds* is the subject of one of the drawings in the Pierpont Morgan Library and another in Mr. Widener's collection. The former crowds its figures forward in a manner which distinguishes it from the latter, in which there is no confusion between the planes.

Mr. Widener owns ten drawings by Rembrandt and there are a dozen in the Pierpont Morgan Library. An "*Annunciation*" is in the collection of Mrs. Isabella Stewart Gardner in Boston. The Metropolitan Museum has seven and there are two in the collection of Mrs. A. Hamilton Rice at Newport. Mr. Albert Keller has two and there is one belonging to the Rosenbach Company and one also belonging to M. Knoedler and Company.



Courtesy of Lewis & Simmons

PORTRAIT OF A WOMAN, BY NICHOLAS MAES

Nicholas Maes (1632-1693) is one of the Dutch pupils of Rembrandt whose reputation has suffered in two ways through that association. The first of these is that several of his most famous genre paintings long have been ascribed to Rembrandt. The second is that owing to the change in his choice of subjects and his style in his Antwerp years from 1665 to 1678, when he painted chiefly portraits, there grew up a tradition of another Maes, a man of Brussels. The canvas reproduced here is of his finest work in portraiture and shows how his individual talents stand out despite his overpowering master

THE MÜHSAM COLLECTION OF GLASS: PART I

BY HELEN COMSTOCK

THE COLLECTION IN ITS ENTIRETY FOLLOWS THE FORMS OF ORNAMENT APPLIED TO GLASS FROM THE MIDDLE AGES TO THE EARLY YEARS OF THE LAST CENTURY

THE Mühsam Collection of glass is known to connoisseurs as the most important private collection extant, rivaling and often surpassing in certain directions the great state collections of Amsterdam, Berlin, London and Vienna. Including seven hundred and fifty pieces, it represents the various arts of decoration applied to one of the most fragile of substances from the time of the Middle Ages to the early part of the nineteenth century. The engraved and cut glasses of Holland, Germany and Bohemia formed the earlier part of the collection and were catalogued in 1914 by Dr. Robert Schmidt, Director of the Museum of Arts and Crafts at Frankfort. The second part of the group, in point of formation, consists of much earlier examples of the Gothic "waldglas" and the enameled Renaissance tankards and jugs. The history of the collection goes back to the early 'nineties and the assembling of it has been a matter of painstaking care. As other collections came on the market the best examples were chosen to make this complete in every province. Some of the collections so drawn upon were the Steengracht Collection of The Hague, the Lanna Collection of Prague and the collection formed by the Berlin actor, Matkowsky.



Photographs by courtesy of Mr. Mühsam

SILESIAN SWEETMEAT DISH, CUT IN RELIEF AND INTAGLIO; 1760

As it now stands, Part I consists chiefly of the earliest engraved glasses of Nuremberg and Holland, the glass cut both in relief and in intaglio from Silesia, the famous ruby glass as well as the clear glass of Potsdam, and the gold glass from Bohemia, in which the design in gold leaf is contained between two layers of glass. From Hesse comes a goblet which is a unique triumph of glass cutting with a stem consisting of four free-standing figures which support the bowl of the goblet like caryatids. The oldest known piece of German engraved glass is also to be found in this collection, a magnificent beaker dated 1592 whose inscription says that it is the gift of Graf Wilhelm von Schwarzburg to his betrothed, Princess Clara of Brunswick. Until this beaker was discovered it was supposed that the one dated 1605 made by Caspar Lehman in the collection of Prince Schwarzenberg at Frauenberg in Bohemia should have this distinction.

The Mühsam goblet is in a silver-gilt mounting and is decorated with the armorial bearings of the two houses. It forms a brilliant introduction to the art of glass cutting in Germany which appears in this most ancient survival as already highly perfected. To Caspar Lehman is generally attributed the rediscovery of the method of cutting with a diamond point on glass. This goblet is considered to be Lehman's work. The method employed by him is like that of drypoint; the design is scratched in lines upon the glass in distinction to the process of using the diamond point in Holland where the favorite technique was that of stippling, or of building up the design with fine dots. Lehman lived in Prague where he received a privilege to act as "privy precious stone and glass cutter" to Emperor Rudolph II. At his death this privilege passed to Lehman's pupil, Georg Schwanhardt, who was born at Nuremberg and later returned there. This moved the center of the industry to the latter city and the cut glass

of Nuremberg became unusually beautiful. The art of the glass cutter received wide homage and even attracted royal dilettantes. Schwanhardt had Emperor Ferdinand III for a pupil. By Schwanhardt is the magnificent high baluster goblet in the Mühsam Collection, whose stem, consisting of a series of rounded knobs, is the typical Nuremberg style. This particular goblet was done in 1660 and has five portraits in medallions around the bowl, Emperor Leopold I, the Electors of Bavaria and the Palatinate, Johann Georg II of Saxony and Frederick Wilhelm, the Great Elector of Brandenburg. This goblet is reproduced here.

The number of Nuremberg glasses of this period in the Mühsam Collection is fourteen. Other examples are by Herman Schwinger, who did a very beautiful tall goblet illustrating the legend of St. Christopher, and J. W. Schmidt who engraved the very elaborately designed glass illustrating a cavalry battle around a portrait medallion of a sovereign. By Killinger is a very heavy goblet with a large stem and broad base, decorated with a scene showing a castle in a landscape. This glass, which was made in 1723, is typical of the later Nuremberg school which favored a slightly heavier, more ponderous form although technically the workmanship is as fine as the earlier examples.

The diamond point engraving of glass was done in Holland at about the same period. One very interesting glass, which is reproduced, shows the painter Jan Steen at work in his studio and bears an inscription to him dated 1676. The diamond cut glasses of this type are comparatively few in Holland for the stipple method of local derivation was developed under Frans Greenwood, a dilettante who was supposed to have been an official of Rotterdam, where he lived from 1680 to 1761. Ten known glasses by him are in the Rijksmuseum, the British Museum and at Hamburg. He is represented in the Mühsam Collection by two examples, one of them being the goblet of which two angles are shown here, one bearing the figure of a goddess and the other showing a very handsome park scene. The technique of Greenwood, who was the first master to employ it, builds up the design by a series of fine dots which create a decora-



THE GLASS AT THE LEFT IS BY FRANS GUNDELACH, CASSEL, 1700; AN ENGRAVED DUTCH GLASS (CENTER) WAS A PRESENT TO JAN STEEN; THE GLASS WITH FOUR FIGURES AS A STEM IS A UNIQUE PIECE OF GLASS CUTTING; HESSE, 1726-38



A NUREMBERG ENGRAVED GLASS AT THE LEFT HAS THE ARMS OF CASPAR KANDEL AND THE DATE 1607; IN THE CENTER AN ENGRAVED DUTCH GLASS BY WILLEM FORTUYN, 1770; AT RIGHT, BEAKER, PROBABLY FROM SAXONY, ABOUT 1600

tion of so much delicacy that the glass seems to be perfectly clear until it is held to the light. The method is comparable to that of fleck engraving.

The Rijksmuseum in Amsterdam contains sixty examples of glasses of the kind made by Greenwood and his even more brilliant follower, D. Wolff, while the Mühsam Collection contains forty-eight, or the next largest representation of this period in any collection. Thirty-two of these glasses are by Wolff himself, whose personal style makes the "Wolff glass" the most desirable for the connoisseur. He was very inventive, creating his own designs, while Greenwood frequently copied old engravings. Wolff lived in The Hague. He was born around 1760 and died when he was about forty. He did not often sign his glasses but three in the Mühsam Collection show his very rare signature. Many of his earlier glasses present the coat of arms of the House of Orange but after the expulsion of William V he became a republican and concerned himself with a variety of emblems of Liberty. A bird escapes from an open cage, or an elegant Frenchman shakes hands with a simple Hollander under a hat on a stick, the latter being a particular emblem of democracy and fraternity. One of his loveliest glasses, which is reproduced here in a group of four by him, shows several Chinese musicians, a motif which became all but universal in European art of the eighteenth century. Wolff was exceedingly successful with portraiture and one of his glasses has portraits of William V and his Queen and another shows the head of an Amsterdam Burgomaster, Henrik Hooft, in which the quality of portraiture is highly distinguished. Willem Fortuyn, a contemporary of Wolff, is represented by several allegorical subjects, like the one with the figure of Justice which is reproduced. The glasses which these decorators employed were sometimes of Dutch origin, but many English glasses were imported and the Wolff glasses were chiefly made in England.

A different method of glass ornamentation was developed in Bohemia and Silesia between the years 1676 and 1770. Glasses cut with a design in high relief or in intaglio had their origin here. This form of cutting is done with a revolving wheel against which the glass is pressed. The earlier form is generally in relief, but this is the more difficult method and it was soon given up for cutting in intaglio, or for a combination of the two. Bohemia and Silesia were at this time politically joined together, until Frederick the Great annexed Silesia for his growing Empire. In the northern parts of Bohemia, on the slopes of the Riesengebirge, whose forests supplied the wood to keep the fires of the factories going, a number of factories were built. The earliest type of goblet had a high stem and was heavy as to form and rather involved as to decoration; the later type became more refined in form and ornament. There are twelve specimens in the Mühsam Collection representing the final,

brilliant manifestation of Silesian glass cutting. No longer was there that mixture of design, as in the early pieces, where castles, huntsmen, views of cities, armorial bearings, cupids, festoons and typical rococo motifs were combined without seeming plan. Of the later work one of the finest examples is a set of four pieces in the Mühsam Collection, consisting of two flasks, a covered glass and a sweetmeat dish. They are decorated in relief and intaglio with rococo motifs; the figure of an eagle on the edge of the boat-shaped sweetmeat dish—a very popular form—is quite unique. This group was done in 1760. The sweetmeat dish is shown on the first page of this article.

Portraits of Maria Theresa and of Frederick the Great are often found on Silesian glass. The conquests of the latter are also pictured in detail. No. 173 of the collection shows the division of Poland with Catherine of Russia, Frederick the Great, Josef II and Stanislaus II of Poland holding a map of that unfortunate country between them. By 1775 the brilliant period of Silesian glass cutting was over and the glass that had come to be known in Russia and Constantinople, Spain and Portugal went out of favor.

Saxony, Thuringia and Hesse produced fine glass decoration of a character similar to that of Silesia. Their glass is, as a whole, simpler, and less of the surface is cut, but the character of the work is much the same. Four goblets by G. E. Kunkel, who worked at the courts of the princes of Thuringia, represent one of the most important artists of this region. Members of the Sang family from Brunswick have also left an important name in the history of glass cutting. Jacob Sang, who went to Holland, made an unusual glass, dated 1752, showing Diana and Callisto which is in this collection. A unique little glass from Saxony, bearing the monogram of King August III of Saxony-Poland, can also be used as a bell, for the stem of it is bell-shaped and has a little clapper of glass.



ENGRAVED BY GEORG SCHWANHARDT, NUREMBERG, 1660

One of the most remarkable glasses in the world is in this group, a goblet from Hesse made between 1726 and 1738. Four free-standing figures form the shaft, and this triumph of the glass cutter is not paralleled except in two companions to it, one in the museum at Cassell and the other in the Hohenzollern Museum in Berlin. It bears an inscription to Prince Ludwig of Hessen-Darmstadt. The maker is unknown but he was probably one of the pupils of the famous Frans Gundelach, a few of whose remarkable pieces of glass cutting have survived. One of them is a covered goblet made at Cassel about 1700. It is a piece of exceptional importance, combining both high cut and intaglio, and the richness with which the cover and foot are cut forms a setting of rich beauty for the remarkable relief around the sides of the bowl. The Gundelach goblet is reproduced here.

The region that produced these two unique pieces of glass cutting was one where the tradition of glass making went back many centuries. During the Middle Ages the "waldglas" had been made in the Hessian forests, as well as the enameled tankards of the Renaissance. The sovereigns of Hesse had always been interested in promoting the art and as early as 1583 Landgrave Wilhelm IV of Hesse-Cassel brought a Venetian glass-maker to his country to instruct his people in the art as it was known in the south. Towards the end of the seventeenth century Landgrave Carl founded a factory for the cutting of glass and during the direction of Frans Gundelach the finest glass cutting since the days of antiquity was done here.

A glass factory was established at Potsdam in 1674 by the Elector of Brandenburg and under the direction of Johann Kunkel from 1678 to 1693 the famous ruby glass was first made. Kunkel came of a family of glass makers and was a student of chemistry as well as



FRANS GREENWOOD, WHO LIVED IN ROTTERDAM (1680-1761) INAUGURATED A STIPPLE METHOD OF ENGRAVING WITH A DIAMOND POINT; THE DESIGN, COMPOSED OF SMALL DOTS, IS NOT VISIBLE UNTIL THE GLASS IS HELD AGAINST THE LIGHT

alchemy. He was deeply concerned with the problem that was so tempting to alchemists of the time, the transmutation of baser metals into gold. For some time he worked for the Duke of Lauenburg and later became privy chamber valet of the Elector of Saxony working secretly in the private laboratories of the court at Dresden on the absorbing subject, which he seems sincerely to have believed might be carried to a successful conclusion. He was not one of the impostors who made victims among the nobility who were anxious to increase their worldly possessions by so easy a process. When Kunkel failed to produce gold for the Elector of Saxony he was expelled from the court. He was soon engaged by the Elector of Brandenburg, not to make gold but to make glass, whose production he was called upon to improve. He worked in his laboratory in the seclusion of Peacock Island near Potsdam and the result was the ruby glass in which, as one writer has pointed out, he succeeded not in transforming a baser substance into gold but in using gold in the creating of an inferior substance. He used gold from the *dukaten* (coins) as well as tin in this glass and it required a second firing before the red color appeared. The glasses of the earlier period have violet shadows from the different proportions of the solution and also the temperature of firing. Kunkel did not keep the favor of the Great Elector's successor and went to Sweden at the invitation of Charles XI. He was here honored with the title of baron but in spite of the recognition which he received from so many princely patrons he died in straightened circumstances on his little estate in Brandenburg.

Good ruby glass is rare but there are a number of



AT THE LEFT IS THE OLDEST ENGRAVED GLASS FROM GERMANY, DATED 1592. AT THE RIGHT IS THE ONLY KNOWN LARGE COVERED GOBLET DECORATED WITH GOLD AND COLOR INSERTED BETWEEN TWO LAYERS OF GLASS. BOHEMIA, 1750

examples in this collection, many of which are unique. A ewer in silver gilt mounting was done before 1689 and has an inscription on the lid in the memory of John Huss. There are flasks and beakers enriched with the elaborate cutting with which this glass was frequently ornamented. A sweetmeat dish in the form of a shell is unusual; it was cast originally in a mould and then worked with the lapidary's wheel. All ruby glass is surprisingly heavy.

Besides the ruby glass an exceptionally clear glass was made at Potsdam. A large goblet was favored and the most frequent decoration is the grenadier. There is one in this group with the inscription *Vivent tous les braves soldats* which was a present from Frederick the Great to Von Dankelmann. When the glass factory was moved from Potsdam to Zechlin about 1730 the clear glass was continued and the decoration was a combination of cutting and gilding. The Brandenburg glass is sometimes subject to a curious decomposition which results in clouding the surface as though with a light

mist. Kunkel was familiar with the reason for this and warned against the use of too much alkali, which is the cause of this chemical action that results in decay. Certain other glasses have been affected because of the unfortunate ignorance of the makers of the glass. One of them is the famous Gundelach goblet which has already been mentioned. This, however, is only slightly affected.

The type of decoration of the Brandenburg glasses followed the well known types, such as allegorical figures, armorial bearings, hunting scenes, as well as the typical grenadier. One small wine-glass with the Prussian eagle painted on it in enamel colors served Frederick the Great himself. Another was used by Voltaire. Many of the goblets were gifts to royalty or to generals and statesmen.

From 1770 to the end of the century the art of glass cutting languished. Then, as the rococo gave way to the influence of the Louis XVI style in France, the art was revived in Bohemia and Silesia. The extravagant rococo ornament gave way to classic designs and an ordered simplicity. The "Biedermeier" style affected all ornament that concerned the accessories of the interior and the quaint festoons of flowers and silhouettes found their way from the larger provinces of decoration to this more remote art. This period, 1815 to 1845, is represented by a number of excellent examples. With them the history of ornament of glass by means of engraving and cutting reaches its conclusion. There are no examples of contemporary workmanship in this collection.

There is, however, another large group which must be considered here in which an entirely new method of using gold, silver, and at times color was developed. Bohemia was the home of this new process and it was probably first employed in the glass factories attached to the monasteries. Up to this time the ornament had consisted of engraving with the diamond point, cutting in relief and intaglio, polishing with the lapidary's wheel, etching with acid, gilding, enameling and fixing by firing or painting with a cold process. The new method was first seen in those glasses which present a marble-like design of streaked colors on the outside and were smooth gold within. This was done by using two glasses for the making of one. One, slightly smaller, was inserted within the other. The smaller glass had the gold leaf applied to the outside of it, and the larger had the colors applied to the inside. Then they were fixed together by means of resin. In time the color was omitted and a design was etched in gold leaving the rest of both glasses perfectly clear.

This "inserted gold" process can be studied from the beginning to the end of the period in the Mühsam Collection, or from about 1730 to 1800. In the earlier period the marbling is often found in combination with medallions reserved in gold. The outside of these glasses was ground in a series of seventeen or eighteen prism-



FOUR GLASSES BY D. WOLFF OF THE HAGUE, WHO WAS THE GREATEST MASTER OF STIPPLING WITH THE DIAMOND POINT IN HOLLAND. THESE WERE MADE FROM 1780 TO 1785. THERE ARE THIRTY-TWO WOLFF GLASSES IN THE MÜHSAM COLLECTION

like vertical ridges which are typical of this type of Bohemian ware. After the marbling was dispensed with, gold only was used, or gold combined with silver in festoons of flowers, and later red or sometimes green was used as the background of gold etched medallions. Also the art of glass cutting could not be completely overlooked and was combined with the inserted gold process. The technical process changed slightly and the outer glass was placed like a tube without a bottom over the inner glass. Then a circular piece was used to seal it; the bottom of the glass usually bore a medallion with a red ground and design in gold. Sometimes the bottom was large enough to contain some loose dice, if the owner were fond of gambling.

While the names of the masters who employed the " inserted gold" process are unknown, four different hands can be distinguished in the Mühsam Collection and their works cover a comparatively short period, from 1730 to 1745. There is no touch of the rococo which was later to take hold of Bohemian and Silesian cut glass. The designs of the gold glasses are related rather, in subject matter and style, to etching; they incline to figure subjects, people strolling in a park, a group of musicians, hunting scenes; borders are composed of festoons of flowers and leaves. An example of the inserted gold glass with such a design is illustrated on this page. It was done in Bohemia in 1730 and is the work of the master who, of the group of four anonymous craftsmen, is called Painter No. 2. Each of the four, as has been said, have characteristics which make it possible to distinguish their work. Painter 1 has broad figures and is not too accurate about drawing. Painter 2 works in a somewhat hasty manner and his style was determined by associating certain glasses in which the horses in the hunting scenes had certain peculiarities. Painter 3 is remarkable in suggesting a great deal of character in his faces and Painter 4 is fond of elaborate detail.



INSERTED GOLD, BOHEMIA, 1730

Another glass having the inserted gold process as the basis of its ornament is the very large goblet with a cover, standing about fourteen inches high, which is illustrated at the right on page 44. With the gold are combined the colorings required by the coat of arms it carries, those of Duke Ernst Friedrich III of Saxony-Hildburghausen. While a clear red or sometimes green varnish was often used with the inserted gold, opaque color is unusual, and this great goblet is therefore a unique piece. Like the gold, the coloring is contained within the glass. It was made in Bohemia about 1750 and has only recently been acquired from a princely house.

The inserted gold process languished for a time after the middle of the eighteenth century and was revived toward the end of it by Johann Josef Mildner who worked at Gutenbrunn in lower Austria. The Mühsam Collection contains a dozen of his tumblers, a bottle, and an extremely rare salt cellar. He was especially skilful in introducing medallions into cavities ground in the sides or the bottom of the glass. These medallions were done with the inserted gold technique while the rest of the glass, of single thickness, was enriched with cutting. While the shape of these tumblers is that in ordinary use to-day and is therefore not so interesting as the graceful goblet forms of earlier days the work of Mildner is fine technically and artistically. He was especially successful with portraits. Mildner glasses occupy very much the same position in relation to the end of the eighteenth century as Wolff glasses in the earlier part of the same century in Holland. Both artists possessed strong individuality and created an easily recognizable style in an art whose exactions tended to reduce its followers to a uniformity of manner. There is a very interesting tumbler of "milk glass" in the Mühsam Collection having a portrait in an oval medallion of the Emperor Joseph II. "Milk glass" was an opaque glass of brilliant white which was made by the introduction of zinc oxide. It furnishes a striking background for a portrait. There are two glasses signed by Mildner in the British Museum.

The second portion of this collection, which consists of the Gothic glass, enameled glass of the Renaissance and the later enamel painting of Samuel Mohn and his followers in the late eighteenth and early nineteenth century follows in the January International Studio.

THE GLOWING LUSTRE WARE OF SPAIN

BY W. GORDON TYRWHITT

IN THE LUSTRED POTTERY OF OLD SPAIN, WHICH IS SO HIGHLY PRIZED BY COLLECTORS, IS A DIRECT LINK WITH THE CULTURE OF ANCIENT EASTERN RACES

THOSE decorative designs found on early Hispano-Moresque pottery symbolize the domination of the Moorish conquerors of the Peninsula, as they represent that early introduction of the arts to Western Europe, that eventually led to the sumptuousness for which the Spanish Empire was celebrated in the sixteenth century. And that the influence of these African people spread throughout Europe is evidenced by the fact that even until as late as the middle of the last century Hispano-Moresque pottery was classified with the more elaborate Italian group. For this some excuse may perhaps be offered when it is remembered that a far larger number of specimens existed in Italy than were to be found in the country of their origin. In fact many of the examples which are now in both museums as well as in private collections, were procured from the latter country, to which a considerable quantity of lustred pottery was exported by the Spaniards.



Courtesy of the Hispanic Society of America

PHARMACY JAR: VALENCIA, SIXTEENTH CENTURY

Nor until after examination and close study was it determined that this ware emanated from Spain, this decision being arrived at from the similarity of the technical characteristics which exist between the celebrated Alhambra vase and the tiles which adorn that palace. These indicate a correlation with the early pottery, which materially differs from the lustre of Italy to which country it was introduced soon after it was made in Spain, but the native Italian potters carried the art to a degree of beauty and variety of decorative coloring at no time known in the lustrous pottery of Spain. When the art was first known in the Peninsula, however, has been and will doubtless remain a matter of conjecture. That it derived from an early Eastern culture there is of course no doubt, for similar metallic lustres were found on fragments of tiles and utensils discovered in Persian ruins, and which have been ascribed to the thirteenth century. While these



Courtesy of the American Art Association

ARABIAN CHARACTERS WERE USED AS A DECORATIVE MOTIF IN CONJUNCTION WITH A CENTER PANEL, IN THE FIRST OF THESE TWO DISHES. THE SECOND ILLUSTRATION IS AN EXAMPLE OF THE DEEP WELL TYPE WITH BOSS

relics in many instances exhibited a distinct Mongolian influence in the types of the decoration others indicated characteristics similar to those which appear on many Hispano-Moresque specimens with Saracenic motifs. But there is no evidence to prove whether the art was introduced by the Arabs who overran Spain in the early eighth century or whether it first appeared when the country was invaded by the Berber-Moors four centuries later.



Courtesy of the Hispanic Society of America

A SIXTEENTH CENTURY TAZZA OR STANDING CUP

The assumption is, however, that it was by the North Africans in 1154, for Edrisi the Arabic geographer mentions the golden pottery of Calatayed in Aragon. And although this record might substantiate the claim that lustre ware existed at that date, other records assert that enamel and lustre were not applied to earthenware in Spain until the fourteenth century. The probability is that while that spoken of by Edrisi was technically the same as that of later eras, pottery decorated in this manner did not make its appearance in any great quantity for some time after the conquest by the Moors. Certain it is that little or no means of determining this was left by the actual makers, for on no occasion has a name been found on a specimen and only in very rare instances any form of mark.

By the various forms of decoration and minor differences in style allocation of dates is permitted within a limited period. Similarly this determination is materially assisted by the quality of the enamel and lustre work, for latterly a somewhat different process was used to produce the ware and which resulted in a far coarser type than that by the more careful method employed in the fifteenth century and earlier. That this was crude and laborious will be readily admitted, but the same may be said of the early manufacture of ceramics in other countries. The fact, however, that Hispano-Moresque was subjected to three burnings before the finished piece was complete, at least indicates the desire of these early potters to bring their work to perfection. Withal that the decorative qualities make for its attractiveness the undeveloped artistry of the craftsmen is evident in the naive and somewhat crude designs. Nor can the process be regarded as other than complicated, when we compare it to the more modern methods. After having baked the earthenware shape this was polished and a white glaze applied to the article, the glaze comprising a mixture of tin and lead to which salt and sand had been added. To produce this, the dry constituents after being mixed together were thoroughly levigated and water added to the subsequent powder, this resulting in a varnish-like substance which adhered to the rough surface of the pottery and which after being dipped was again baked. Apparently the sand used was of a particular nature, for an old manuscript in the British Museum quotes it as being obtained from Benalguacil near Manises.



Courtesy of the Hispanic Society of America

SICULO-ARABIAN LUSTRE JAR, SEVENTEENTH CENTURY

Evidently the finer examples were treated with an enamel containing a larger proportion of tin to the amount of lead, for the same manuscript mentions that in the coarser types a very small quantity of the more valuable metal was used. And this doubtless accounts for the extreme whiteness of examples made in the fifteenth century similar to that known as the *terre blanche* of Valencia, as well as the more pronounced brilliancy of the actual lustre when compared to those of later dates. The broad, sweeping strokes which are evident in the lustre designs and in which a close examination

will reveal uneven edges are explained by the fact that the colors were applied with a feather. The pieces were fired a third time, the lustre being produced by the action of the smoke from old dry rosemary fuel upon the metallic colors. There is in the various shades of the lustre colors much that is of assistance to connoisseurs in determining the date of different specimens, for during the earlier stages the potters were far more extravagant in their use of silver. To this metallic oxide is due the splendid light yellows and rich golden hues, which are seen on many important pieces.

The rich gilt shades were the outcome of silver powder, vermilion, red ochre and copper mixed with vinegar, while the paler yellow was produced by the use of silver powder only. Later through the decrease of the more costly metallic color and the increase in that of copper we find those heavier purplish tints. The shades, however, differ slightly with the locality in which various examples were made as do the styles of the decoration and the quality of the enamel. Also as the sixteenth century advanced there is a decided deterioration both in the technique of decorative qualities as well as in the beauty of the metallic sheen. Again during the later periods there is a distinct Italian influence observable in the ornamentation, while the decrease of the quantity of stannic ingredient is evidenced by the marked yellowish tinge in the enamel. Further the beautiful blue and manganese colors which add so much to the earlier examples are rarely found after about the middle of the sixteenth century.



Courtesy of the Hispanic Society of America

ALBARELLO VASE OF LATE FIFTEENTH CENTURY

In conjunction with the lustrous colors, deep blues and various shades of violet are the only other colors found, the dark purple being used as gules on examples which are decorated with coats of arms. Apparently these early potters experienced difficulty in producing the necessary red for this purpose and for that reason doubtless substituted the rich purple. The use of heraldic emblems was a common form of decoration used in Hispano-Moresque, being frequently found on plates on which a band of mock Arabic lettering appears, while on these examples the rich deep blue is frequently combined with lustrous patterns in coppery gold lustre. Other early designs are those with the dotted ground on which a trefoil leaf appears with rudely depicted flowers with five and six petals, the pattern being elaborated by the interlacing of attenuated stalks. This same many petalled flower is found on pieces which display blue and gold vine leaves and on some of these examples crowns are painted on the edges of plates and dishes. And it is by these finer decorative qualities that the specimens of the fifteenth century are so distinguishable from those of a century later.

Although Spain regained her country by the expulsion of her Moorish conquerors in 1492, she nevertheless lost with the departure of her former governors that incentive to the development of her arts, which had been fostered by the invaders. Nor was it long before that decadence appears in the ceramics of the Peninsula marked by various inferiorities both in the decoration as well as in the glaze. The splendid blues in conjunction with the lustrous applications gradually disappear while the lustre itself assumes a more coppery hue at the same time losing that curious iridescence which is so attractive in the earlier ware. This decline is doubtless due to the use of inferior material and continues until by the eighteenth century Hispano-Moresque ware manifests coarseness both in shape as well as in decoration while the former beauty of the lustre has degenerated to a tinsel and unpleasing harshness. The Spanish potters after the reconquest also adopted a new method of glazing



Courtesy of the Hispanic Society of America

MANY EARLIER EXAMPLES OF HISPANO-MORESQUE EXHIBIT SUPERIOR TECHNIQUE BOTH IN THE METALLIC LUSTRE AND IN THE ARTISTRY OF THE DECORATION, THIS FIFTEENTH CENTURY BOWL BEING TYPICAL OF THE FINER WORK

and although for a time the former Arabic hieroglyphics are used as ornamentation, these soon began to be replaced by Christian texts which are not always legible. In some instances, however, these were applied on a slip coat and lead glaze, in which instances the words may often be clearly deciphered.

Examples other than bowls, plates and dishes are difficult to procure, for there is little doubt but that these were produced in greater quantities from the early history of Hispano-Moresque ware. The usual type of plate of the first part of the fifteenth century is one with a somewhat deep well and a broad brim, probably a modified form of the copper basins, which were imported to the South of Europe at that time. Later in the same century a somewhat more shallow style made its appearance upon some specimens of which the leaves of the bryony are used as a decorative motif, while the brim, which is lower than formerly, is turned at the edge. The favorite style of foliation, however, with the potters of this time was the vine leaf which is found in many forms. In rare instances birds were used as a medium of decoration, one particularly striking form of this being a dark blue raven as a centre panel on a plate surrounded by various types of lustrous leaves, the brilliancy of which gives an added contrast to the more sombre centre.

One peculiarity which appears in Hispano-Moresque



Courtesy of the Hispanic Society of America

BEARING THE COAT-OF-ARMS OF CASTILE-LEON THIS MANISES DISH MANIFESTS THE GEOMETRICAL DESIGNS FOUND ON HISPANO-MORESQUE AND THE USE OF THE BROAD BRIM AND DEEP WELL SEEN IN THE FIFTEENTH CENTURY

plates is their frequently being decorated on the reverse side. This additional embellishment is as carefully executed as that on the obverse and it has been suggested that this may account for so few pieces bearing any mark of possible identification. Actually in the study of the various forms of lustrous decoration used on this old pottery we have mainly to deal with four distinct groups. In addition to the pale or yellowish and the deeper gold tint, there is that extremely iridescent type known as the cangeate, which can be distinguished by the fact that in changing the angle at which a piece so decorated is held, the colors of the lustre will vary from a rich gold to shades of violet and blue, while if reflecting a very powerful light will often display a distinct deep rose. Then of course there is the copper which varies in degree of redness largely according to the quality of the ware itself and the amount of silver oxide in the lustre application. And lastly that splendid and rare decoration *madreperla* or mother-of-pearl which displays all the variation of color found on the inside of shells.

While the enamel of the early specimens is exceedingly hard and opaque and is distinguishable by its thickness and white surface, as has been mentioned the later Spanish potters entirely changed this by discontinuing the use of enamel and substituting a thin application of pipe clay. And although by this means the

whiteness was retained, the pieces so treated are considerably lighter in weight than those glazed with the enamel of which tin and lead were components. In fact so perceptible is the difference that in comparing specimens a decision can be arrived at from the variation in weight, and any doubt may be dispelled by the further test of using a piece of pointed metal, which will easily mark the later slip while the harder glaze of earlier examples will remain unaffected. But although this difference in the induration is noticeable soon after the beginning of the sixteenth century it was some few years before the pipe clay method entirely replaced that used by the Arabs, although by the end of the century the use of tin seems to have been entirely discontinued.

Some writers have attributed the use of this stanniferous enamel to as early as the time of the Babylonians and Assyrians asserting that this was applied to both vases and bricks made by these early people. There is little doubt however, that the glaze found on such early pottery is of a silicious nature probably made opaque by the addition of metallic oxide. Proof is not wanting in the Hispano-Moresque of different periods that the use of tin greatly enhanced the beauty of the lustrous decorations owing to the greater purity of the white surface and its more intense opacity. But while its use was generally discontinued in the manufacture of pottery, the same enamel combined with a form of glaze is found at much later dates on the star shape and cruciform lustrous tiles produced at Seville, where it remained in use until quite modern times. The early centre of the art, however, was at Manises where it attained a technical perfection and where both Oriental and European motifs were used by the potters as decorations.

One particularly attractive variety of lustre defined as Siculo-Arabian and which is of Moresque provenance is that with a stanniferous glaze entirely covered with a rich blue, the decoration on which reveals a distinct affiliation to Hispano-Moresque, while however displaying considerably more vigor of outline. The usual form of ornamentation found on examples on this ware is a well proportioned diapering in a fine copper lustre over the entire piece, except the edges and handles, which are, however, lustred. The blue ground color is entirely distinct from that which is found on majolica, displaying considerable likeness to that rare shade found on pottery from Persia and Turkey. In some instances the glue glaze is on an engobe or the thin coating of pipe clay which was first applied to conceal the color of the body. The assumption is that this beautiful early lustre was made by Moorish potters who settled in Sicily during the fourteenth century and if this was the case either the materials were superior to those in Spain or the potters were more advanced, for the Siculo-Arabian ware is undoubtedly æsthetically preferable to that of Hispano-Moresque.



Courtesy of the American Art Association

VINE LEAVES WERE A FAVORITE DECORATIVE MOTIF

That this general type of lustred pottery was sometimes used in architectural decorations is shown by a unique piece in a very fine American collection of Hispano-Moresque. It is fashioned as the keystone of an arch and bears an inscription in Arabic wishing peace to all who enter the house of which it was so handsomely an ornament. The colors incline more to the faience of Italy in the Renaissance than to those of the more purely Hispano-Moresque, and the floral border of the keystone shaped object is also suggestive of an Italian influence on the designer or craftsman who fashioned it. Such examples as this, however, are too rare to figure in the ambitions of collectors who prefer to better, through selection, their familiar groups.



Courtesy of the Wildenstein Galleries

MADAME SOPHIE DE FRANCE, BY J. M. NATTIER

Newly come to this country is this superb portrait of one of the daughters of Louis XV. It is approximately six feet high and four feet six inches wide

TWO TAPESTRIES IN THE LEHMAN COLLECTION

BY GEORGE LELAND HUNTER

"ST. VERONICA" AND VAN ORLEY'S "LAST SUPPER" IN MR. PHILIP LEHMAN'S POSSESSION ARE FROM TWO BRILLIANT GROUPS OF TAPESTRIES WHICH ARE RICH WITH GOLD

THE most brilliant ancient tapestries that have survived are rich with gold and were made at Brussels in the first quarter of the sixteenth century, or within five years of it.

The finest of the Late Gothic group, to which *St. Veronica* belongs, were created in the reign over the Netherlands (1496-1506) of Philip the Handsome and Joanna the Mad. The finest of the Early Renaissance group, to which the *Last Supper* belongs, were designed by Bernard Van Orley and executed on the loom from 1515-1527, during the regency of Margaret of Austria for her nephew, the Emperor Charles V.



These photographs courtesy of Mr. Philip Lehman

THE "LAST SUPPER" DESIGNED BY BERNARD VAN ORLEY

Of these two brilliant groups of tapestries a majority are in the royal Spanish collection, recently put on permanent exhibition for the first time at the suggestion of the writer. This collection contains no less than fifteen of the first group and six of the second group. Among the fifteen of the first group are the six of the Virgin set, the finest set of tapestries in the world. It was made for Philip and Joanna, and for half a century after Philip's untimely death hung close to Joanna. Her son, the Emperor Charles V, and her grandson, Philip II, were also fond of it.

Mr. Lehman's *St. Veronica* and *Last Supper* rank side by side with the royal Spanish groups, the *St. Veronica* resembling the *David and Bathsheba* set of three, and the *Last Supper* surpassing any of the other Van Orleys in existence. The duplicate in the Spanish group has an inferior border, and is not equal in weave.

I am often asked, especially by those who have never seen a really fine gold tapestry, or have seen it without seeing the gold, whether the introduction of gold helps a tapestry. There appears to be a general impression that about gold there is something vulgar, and that it is better form to prefer tapestries which are free from it.

This prejudice against gold is due to ignorance. While gold stupidly employed, as by some seventeenth century weavers, makes tapestries worse, gold skilfully employed as in Mr. Lehman's *St. Veronica* and *Last Supper* exalts them enormously. This is due not at all to the value of the gold (although that was sufficient to make the ignoramuses of the French Revolution burn up many of the finest tapestries of the royal French collection for the metal they contained) but to the increased beauty of tapestries thus enriched.

At this point I should call attention to the fact the gold is not gold wire or even thread wound with gold leaf. Silver tinsel as woven into tapestries consists of a gray silk thread wound spirally and closely with the narrowest of silver ribbon. Gold tinsel as woven into tapestries consists of yellow silk thread wound spirally and closely with silver ribbon that has been gilded. When the metal of the silver tinsel breaks or wears away, as often happens, the gray thread gleams sympathetically with the silver. When the gilded ribbon wears away, the yellow thread gleams sympathetically with the gold. At the same time, the exposed silk softens the metallic effect, so that some tapestries rich with metal look better old than new. This is especially true of many of the later Renaissance and seventeenth century tapestries, where makers piled the gold in solidly, often in basket weave, instead of hatching it with silver and silk as in the period which produced the two great groups of the royal Spanish collection. Sometimes the gilding was bad, as in the Mortlakes of Charles I of England, whose gold threads have all turned black. Sometimes gold was banished from the panel, or almost, and with silver employed in the background of the border only, as in many of the Gobelins which belong to the period of Louis XIV.



Courtesy of Mr. Philip Lehman

DETAIL FROM "THE LAST SUPPER," BY VAN ORLEY

Only in the tapestries picturing the Passion of Christ, of which the above is a detail from the first of the set, does Renaissance design equal that of the great Gothics



THIS DETAIL OF THE "LAST SUPPER" REVEALS THE CONTRAST BETWEEN METAL THREADS AND THOSE OF SILK OR WOOL. IT SHOWS CLEARLY ALSO THE BOLD USE OF SLITS AND HATCHINGS IN THE MODELING OF FACES AND ROBES

St. Veronica was made about 1500, the *Last Supper* about 1525. The former is just as definitely Late Gothic as the latter is Early Renaissance.

It is extraordinary what a difference in styles of costume and architecture a few years made. Most of the men of *St. Veronica* are clean-shaven in the style of the fifteenth century. Most of the men in the *Last Supper* are bearded in the style of the sixteenth century. The architecture of *St. Veronica* is Gothic, of the *Last Supper* is Renaissance. But in *St. Veronica* the close approach of the Renaissance is marked by the use of Roman instead of Gothic letters in the two inscriptions.

The subject is obvious and the identification is confirmed by the IHESVS NAZARENA in gold letters at the bottom of the veil, and by the VESSPESIANVS in gold letters below Vespasian's foot. The woman holding the veil is Veronica, and the young man behind Vespasian, with his arm around him, is his son Titus, who afterwards completed the conquest of Jerusalem begun by Vespasian, and on Vespasian's death succeeded him as emperor. The story is part of the vengeance of Jesus Christ inflicted upon the Jews by Vespasian, in appreciation of his cure by the Veronica. The Metropolitan Museum's *Capture of Jerusalem by Titus* shows later scenes of the story.

The story is one of the most romantic in sacred history. Veronica, a pious woman of Jerusalem, moved with pity to see the suffering of Jesus as He staggered along beneath the weight of the cross toward Golgotha, gave Him her veil that He might wipe the drops of agony from His brow. The Lord accepted the offering, and after using it handed it back with the image of His face miraculously impressed upon it. As early as the twelfth century, the veil of Saint Veronica began to be identified with a painting on linen preserved in Rome which was itself called *Saint Veronica* (the holy, true image) upon the supposition that the word Veronica was derived from the Latin *vera icon*, meaning "true image." The story is found with some variations in William Caxton's *Golden Legend*, printed in the last quarter of the fifteenth century, and Englished from a French translation of the famous and popular *Legenda Aurea* composed in Latin in the thirteenth century by Jacobus de Voragine, Archbishop of Genoa.

Vespasian was desperately ill. He learned that in Jerusalem was one Jesus who cured all manner of mala-

dies. Not knowing that Pilate and the Jews had slain Jesus, Vespasian ordered one of his men, Volusian, to Palestine, bidding Pilate send him "the leech or master in medicine [meaning Christ] for to heal me of my malady."

Volusian after a stormy trip as pictured in the tapestry in the Vienna Museum for Art and Industry arrived in Palestine and delivered his message to Pilate. Pilate in distress begged for a fortnight in which to find Jesus. Meanwhile, Volusian met an old woman named Veronica "who had been familiar and devout with Jesus Christ," and who told him the truth about the crucifixion of Jesus. Volusian was perplexed. If Jesus was dead, how could Vespasian be healed?

Veronica came to his assistance. She told him about the veil bearing the image of Christ, which she said would surely cure Vespasian. Volusian wanted to buy it. Veronica said no, but volunteered to go with him to Vespasian, bearing the veil.

They arrived in Rome. Said Volusian to Vespasian: "Jesus of Nazareth, long desired by thee, has by Pilate and the Jews, with envy and with wrong, been put to death and hanged on the Cross. A matron, a widow, has come with me bringing the image of Jesus, which if thou with good faith and devoutly wilt behold, thou shalt anon be whole."

Mr. Lehman's tapestry shows the cure of Vespasian, who has just left his sick bed, a regal four-poster, which stands behind him. Humbly and devoutly, with hands folded over breast, and supported by his son, he kneels before the sacred portrait, which is held by St. Veronica, here pictured not as an old woman, but as a young woman of great charm. Volusian, in the foreground, relates the origin of the relic, and shows the casket that held it on the way from Jerusalem. In the train of Veronica are five young men with the largest lighted candles I have ever seen in tapestry.

The Veronica story is fascinating. But the dramatic force of the scene where Vespasian was cured cannot be grasped without a knowledge of the larger story of which it is a part. The significance of the cure of Vespasian to mediæval Christians depended on the fact that it called Vespasian's attention to the crucifixion of Christ by the Jews, and caused him and his son Titus to swear, if ever opportunity came, to punish the Jews for what they had done to the Master.

Jews were not popular in the fifteenth century. The *Vengeance of Jesus Christ*, a miracle play that shows their being punished, was popular. Over and over again it was played to thousands and thousands of spectators. The text and stage directions have been preserved to us in the edition printed in Paris in 1491, with dedication to the French King Charles VIII. The play is 22,000 lines long, employed 177 actors, and took four days to play. The first scene is in Jerusalem where all is gaiety and pleasure. In vain Joseph the Wise and the Rabbi Moses reproach the priests and the leaders for their sins and especially for having caused the death of Christ.

The next scene is in Heaven. Justice, supported by Truth, pleads with God for the punishment of the Jews. Mercy and Peace intercede for them. But God decides that they shall be punished. Only those who are converted to Christianity shall be spared. As a sign of His purpose, the heavens thunder, the earth trembles, and the temple opens. Fountains flow with blood, and a mad Jewish prophet runs through the streets of Jerusalem screaming: "Woe to this unhappy city." The Jews are not disturbed but Pilate takes warning and writes to the Roman Emperor Tiberius, putting the blame for Jesus' death upon the Jews.

Meanwhile Vespasian, Duke of Spain, is seriously ill with leprosy. His physicians give him up. But God sends the angel Uriel, in the guise of a pilgrim, to suggest to Vespasian that he send to Jerusalem for the Veronica. Vespasian does so.

When Tiberius receives and reads Pilate's letter he is so impressed with the marvels related about the life of Jesus, and with the prophecies about Jesus made among the Jews and also among the Romans, by David and Isaiah and Jeremiah, and by the Sibyls, that he proposes to the Roman Senate to recognize Jesus as God, which the Senate declines to do.

Menwhile Vespasian's envoys return from Jerusalem with Veronica, and Vespasian is cured. When Tiberius learns of the cure, he becomes enraged at Pilate who has put to death such a mighty prophet, and orders Pilate arrested and brought to Rome. But when Pilate appears, Tiberius treats him gently. It seems that Pilate wore under his other garments the robe of the dead Jesus. This protected him from the wrath of Tiberius. But when the trick was discovered and Pilate was stripped of the robe, the anger of Tiberius returned. He sentenced Pilate to perpetual exile. Pilate was conveyed to Lyons in France, and put in prison there. In his despair he invoked Satan, who advised him to commit suicide. This he did and the devils flew away with his soul. After some years, Nero becomes Roman Emperor. He wishes to have his statue set up in the Jewish temple. The Jews revolt and massacre Festus, Pilate's successor. Nero sends Vespasian and Titus to subdue them.

At Rome, emperors come and emperors go. In Palestine, after capturing the city of Jotopata and winning the Jewish historian Josephus to his service, Vespasian begins the siege of Jerusalem, which defends itself with fury. But the city is full of hold-up men who prey upon their fellows. The mad prophet runs through the streets crying: "Woe to this unhappy city," and finally "Woe to me." Whereupon a stone shot from a Roman catapult falls upon him from the sky, and kills him. Vespasian hoists a white flag, meaning that he gives the



THE FINEST SET OF VAN ORLEY'S PASSION TAPESTRIES IS THE FOUR OF WHICH MR. LEHMAN HAS THE "LAST SUPPER." THE FACES AND THE HANDS OF THIS EARLY RENAISSANCE PIECE RICH WITH GOLD ARE LINED WITH CHARACTER IN THE GOTHIC MANNER AND ARE MADE RUGGED BY THE STRENUOUS AND SKILFUL EMPLOYMENT OF SLITS AND HATCHINGS



"ST. VERONICA," MADE IN A FACTORY IN BRUSSELS ABOUT 1500, IS AS DEFINITELY LATE GOTHIC AS THE "LAST SUPPER" IS EARLY RENAISSANCE. MOST OF THE MEN IN THE "ST. VERONICA" ARE CLEAN-SHAVEN IN THE STYLE OF THE FIFTEENTH CENTURY, WHILE THOSE IN THE "LAST SUPPER" ARE BEARDED IN THE STYLE OF THE SIXTEENTH

Jews three days to capitulate; then a red flag, promising that he will at least spare their lives; last of all a black flag decreeing death to all.

Vespasian being chosen Emperor at Rome, leaves Titus in command of the siege operations. The citizens of Jerusalem begin to die of hunger, while bands of ruffians pillage the houses for the food they contain. In her dreadful need, a woman eats her own child. This scene is actually pictured in one of the tapestries of the series in the *Vengeance of Jesus Christ*, and was undoubtedly represented on the stage of the fifteenth century.

At last Jerusalem is captured and turned over to the Roman soldiers. In vain they search for hidden gold until it occurs to them that the Jews may have swallowed it. The recovery of the gold is pictured in the Metropolitan Museum's *Capture of Jerusalem*. Some of the Jews are taken to Rome to grace the triumph of Titus. The rest are sold into slavery. The treasures of the Jewish temple are also taken to Rome. The Ark of the Covenant appears on the tapestry just mentioned. The seven-branched candlestick is sculptured on the interior of the Arch of Titus in the Roman Forum, where it has been seen by thousands of Americans on their tours.



THE "ST. VERONICA" RANKS WITH THE ROYAL SPANISH GROUP

Other tapestries showing scenes from the *Vengeance of Jesus Christ* are two formerly in the Heilbronner collection. One of them pictures the cure of Vespasian; the other, Roman soldiers attacking and the Jewish woman devouring her child. One in the Lyons museum pictures Nero on his throne giving instructions to Vespasian, on the left; and on the right, Vespasian and Titus capturing a city.

One in the W. R. Coe collection pictures the capture of Jotopata; and another, Jews having their hands cut off while Titus looks on and while starving Jews inside the city cook and eat little children and others swallow their money in the effort to save it. A tapestry in the Arnold Seligmann collection shows the hand-cutting scene and part of the attack.

About Mr. Lehman's *St. Veronica* tapestry there is nothing gruesome. The scene is one of comfort and luxury. The designer is the same as he who composed the splendid *Mass of Saint Gregory*, also rich with gold, in the royal Spanish collection. The models and the postures are the same, the face of Christ is the same. The two tapestries are of the same height and so completely identical in weave that I do not hesitate to declare that they were made in the same factory in Brussels, at about the same time. The date is fixed approximately at 1500, by the fact that in 1505 Ferdinand of Aragon, in the *Acte de Décharge* of Jean Velasquez, states that the *Mass of Saint Gregory* was a present made to his wife Queen Isabella by her daughter, Joanna, mother of Charles V.

I think it not improbable that the name of the designer was Quentin Massys (1466-1530), the great Antwerp painter, whose *Holy Face* in the Antwerp Museum closely resembles the portrait of Christ in Mr. Lehman's *Veronica*. There is a certain feminine tenderness, an almost supersensitive daintiness and refinement, characteristic of Massys' work, which is noticeable in the tapestry and makes it worthy of comparison with his masterpiece, *The Entombment*, in the Antwerp Museum.

Mr. Lehman's *Last Supper* is one of a series of Passion scenes designed and cartooned for the loom by Bernard Van Orley (1485-1542), court painter of Margaret of Austria. The weaver was Pierre van Pannemaker. There are six of the series in the royal Spanish collection. The *Last Supper* of the Spanish series was purchased by Charles V from Pierre van Pannemaker at the price of thirty-eight florins a square ell. The *Gethsemane*, *Road to Calvary*, one of the two *Crucifixions*, and the *Deposition* of the Spanish collection, were made as a set for Margaret of Austria, who bequeathed them to her nephew Charles V at her death in 1528. These five tapestries are eleven feet and four inches high and nearly square. The other *Crucifixion* of the royal Spanish collection was one of the three tapestries constituting the dias of Charles, and is considerably smaller. It is in Van Orley's early style while he was still under the influence of his predecessors, and before he had completely developed his own individuality. Also from Van Orley's early period are



THE DESIGNER OF "ST. VERONICA" IS THE SAME AS HE WHO COMPOSED THE "MASS OF ST. GREGORY" IN THE ROYAL SPANISH COLLECTION. THE MODELS AND POSTURES ARE THE SAME; THE FACE OF THE CHRIST IS THE SAME

the *Baptism of Christ* in the Brussels Cinquentenaire Museum and Mr. George Blumenthal's *Crucifixion*.

The finest set of Van Orley Passion tapestries, with superior border and of more masterful weave than the Spanish set, is the four of which Mr. Lehman has the *Last Supper*, Mr. Joseph E. Widener the *Gethsemane* and the *Crucifixion*, the Jacquemart-André Museum the *Road to Calvary*. Mr. Widener also has the small *Pieta* from the Berwick and Alba collection. The Metropolitan Museum of Art has the small *Adoration of the Magi* formerly in the Altman-Hainauer collection.

Bernard Van Orley was the greatest tapestry designer of the Renaissance. His Passion set is far superior to the *Acts of the Apostles* designed by Raphael and woven by Pieter van Aelst for Pope Leo X. While the Raphael cartoons in the Victoria and Albert Museum are undoubtedly finer than any cartoons ever painted by Van Orley, the greater suitability of Van Orley's work for reproduction in cloth caused Van Orley's cartoons to be exalted, while Raphael's were depressed, by the art of the tapestry weaver.

Van Orley's Passion tapestries compare favorably with the finest of the Late Gothics rich with gold, but they are the only Renaissance tapestries that can stand the comparison.

Van Orley as tapestry designer was much greater than Van Orley as creator of pictures in paint on wood or canvas. Van Orley's genius was so full of tapestry technique that his paintings suffer because of the very qualities that make his tapestries great. His paintings are too much like the small preliminary color sketches from which full size tapestry cartoons are created. They lack the strength and the finish that reveal the full power of the brush. In other words Bernard Van Orley's facility as tapestry designer and cartoonist hindered his becoming a great painter.

In the *Last Supper*, Van Orley outdid himself. His full-size cartoons must have been the most completely elaborated of any before or since. The richness of texture, not only of robes and table damask and marble floor and columns, but also of hair and beards and faces, is extraordinary. The faces and the hands are lined with character in the Gothic manner, made rugged by strenuous and skilful employment of slits and hatchings. Marvelously with slits the table damask is patterned with diamonds and the haloes are glowing with gold.

THE ST. CHRISTOPHER LEGEND IN ART

BY GARDNER TEALL

A STUDY OF THE PICTORIAL PHASES OF A LEGEND WHICH HAS INSPIRED MANY OF THE OLD MASTERS OF PAINTING AND ENGRAVING

THE legend of St. Christopher, patron saint of travelers, of mariners, patron protector against fire, earthquake, accidents, tempests and floods, the saint who takes fifth place among the patron saints of Christendom, in company with St. George of Cappadocia, St. Sebastian, St. Roch, SS. Cosmo and Damian and St. Nicholas of Myra is one which the Church at all times appears to have accepted as an allegory, notwithstanding the honor rendered this Christian martyr. Poetical and significant as a parable, it is, as Mrs. Jameson in *Sacred and Legendary Art* pointed out many years ago, prosaic as a mere legend. But the full beauty of the story appealed to the early centuries as it still does to us, and its allegory was one which took firm root in the early Christian heart, persisted and developed, inspiring a veritable cult devoted to the legend and strongly appealing to the artist to present it and its symbolism.



Courtesy of the Berlin Museum

METAL-CUT OF ST. CHRISTOPHER ON HORSEBACK

In early Christian times the sight of the image of St. Christopher itself was supposed to inspire the beholder with courage; indeed it seems to have done so in an age when great works found so often at hand a sweet and simple faith. On many of these old images were to be found such inscriptions as the following: "Christophori Sancti speciem quicumque tuetur, Illo namque die nullo languere tenetur," which may be translated: "Whosoever shall look upon the image of St. Christopher, on that day he shall neither faint nor fail." So it came about that images of the saint found particular place in popular regard and artists took particular pains with their representations of this subject. In this connection it is not uninteresting to reflect upon the change of attitude exhibited today: St. Christopher has been taken up by motorists as their saint of the road, not irreverently, perhaps, but certainly with no reverence, and with no understanding of the meaning of his story or—setting matters of creed aside—with no regard for the parable. Medals, some of which are examples of true medallic art for the pocket, and images placed as ornaments on the radiator of the car have been in vogue. The mere statement that St. Christopher is the patron saint of travelers, seems to have taken popular fancy, not as of old, but as a novelty, and many a motorist who thoughtlessly displays an image of the saint without a knowledge of his story, must, indeed, lead the good saint into many places which must sorely try his patience.

Among modern artists Maurice Denis, the French painter, has given us a St. Christopher, and there are a few, but very few others of the nineteenth century or the twentieth; but this applies equally to subjects from the hagiarchy. I cannot but feel that art and mankind would be the better for a restudy of their underlying allegory, parable and symbolism, and a re-expression of it in terms of their own iconography. Let us consider, then, the legend of St. Christopher, as typical of one of the stories that took so firm a hold in popular affection.

Early in the third century there lived in Canaan (or in Arabia) a heathen king whose wife was a Christian.





THE WOODCUT AT THE LEFT BY AN ANONYMOUS GERMAN ENGRAVER ABOUT 1420 IS THE EARLIEST KNOWN ENGRAVED REPRESENTATION OF ST. CHRISTOPHER. THE OTHER IS A FIFTEENTH CENTURY WOODCUT, COLORED

In answer to her prayers a son was born. They named him Offerus [variously: Offro, Adokimus, Auferus, Reprobus]. The king dedicated the baby to the gods Machmet and Apollo. Offerus grew up extraordinarily strong and a giant in size. Going forth into the world as he reached manhood, he decided that he would serve only the strongest and bravest leader in the world, and him he sought. Attracted by the great renown of a great king, he entered his retinue, but finding him afraid of Satan, he left his service and sought out Satan whom he believed must be the more courageous of the two, since the king had so feared him. But he was disappointed, for he found that Satan trembled with fear when he passed a cross by the roadside and that this prince of darkness feared God. Therefore, Offerus again went forth to seek a leader who would meet with his conception of a strong and courageous man.

One day Offerus came upon the hermit Babylas who told him he should offer his allegiance to Christ. Offerus stopped with the hermit and received Christian instruction from him. He would not, however, consent to fast nor, at first, to pray. But he did seek to serve God and he told the hermit he would build a hut for himself on the river-bank nearby and accept the task of carrying pilgrims across on his shoulders through the swift stream; there was no bridge and no boat, and the ford was a particularly dangerous one; all this he would do for the glory of the King of the World and of Heaven without claiming any reward.

Faithfully did Offerus keep his vow, and many did he carry over on his strong, broad shoulders, himself fearing naught and inspiring others with his sure courage and simple but great faith. One day a little child asked to be carried across. When he reached midstream, Offerus was perplexed to find that the child had become so heavy, it seemed as if his own shoulders must be bearing the weight of a world. To the child he said: "Had I borne the whole world upon my shoulders, it could not have weighed more than thou!" But he pressed onward, and reached the other bank. As he lifted the child down to the turf he was astonished to hear him say: "Marvel not, for thou hast borne upon thy shoulders not only the world but Him who created it." At first Offerus would not believe this. Then, to dispel his doubts, the Child bade him to drive his staff into the earth, and lo! it took root, leaved and bore fruit within the space of a day. Then Offerus knew that it was the Christ Child whom he had carried with him,

and he told his story to the hermit, who in turn told it to others until it became known throughout the land. Offerus was baptized by the hermit and thenceforth was called Christopher, meaning "Christ-bearer." Christopher became a great preacher and converted many. This led the ruler of that region, Dagnus of Samos in Lycia, to persecute him. Christopher was imprisoned, and after being put to all sorts of diabolical tortures, the old man was beheaded about the year 250.

This is but the briefest outline of the St. Christopher legend; it has many ramifications, but this much of it should be known to anyone studying the subject as it is handled by the artists of the Mediæval and Renaissance periods.



Courtesy of the Albertina Collection

"ST. CHRISTOPHER" BY HANS BALDUNG GRIEN

Originally St. Christopher was regarded only as a martyr, and as such his name was recorded in the ancient martyrologies. But the simple *passio* soon expanded into the fuller legend to which succeeding centuries lent amplification in turn. The Greek St. Christopher legend seems to have originated in the sixth century. Three hundred years later we find it in France. Indeed, in the mid-ninth century it appears to have spread all over that country. In the year 983 there appeared the Latin prose and verse version of the legend by the subdeacon Walter of Speyer (*vide Thesaurus Anecdotorum Novissimus*, Augsburg 1721-1723, II. 27-124). By the end of the eleventh century the legend was given place in the *Acta SS.*, and in the thirteenth there appeared the beautiful version of the Italian author and Dominican cleric, Jacobus de Voragine (1230-1298), one time archbishop of Genoa, set forth in his *Legenda Aurea* (The Golden Legend), of which William Caxton's translation appeared in 1483.

In following the evolution of the legend, a process of which only a hint can here be given, it will be seen how the earlier symbolical meaning of the thought of bearing Christ in the heart was developed more realistically. This is suggested in Molanus's *De Picturis et Imaginibus Sacris* (Louvain, 1570). But even before the development of the legend, St. Christopher was held in veneration: we need only to recall, as evidence of this fact, it was in the small church dedicated to St. Christopher as martyr, that the body of St. Remigius of Reims was buried in the year 532. Also St. Gregory the Great (*c.* 596-604) speaks of a monastery dedicated to St. Christopher, and the *Mozarabic Breviary and Missal* ascribed to St. Isidore of Seville (Isidorus Hispalensis, *c.* 560-636) contains a special office in St. Christopher's honor.

A brotherhood under the patronage of St. Christopher was founded in 1386 in the Tyrol and Vorarlberg to guide travelers safely over Arlberg, and other societies under the saint's patronage were formed in the centuries following, including the Temperance Society at Krain, established in the year 1517. It should also be noted that St. Christopher was chosen as their patron saint by Baden, Brunswick and Micklenburg, July 25 being chosen as his feast day, although in the Greek Church this was allotted to March 9. These dates and incidents cited all have definite bearing on the development of the St. Christopher legend in art.

The oldest representation of St. Christopher is believed to be at Mt. Sinai and to date from a period between 527-565, thus a work of the reign of the Eastern Roman Emperor, Justinian I. The iconography of the saint shows him nearly always as of gigantic stature, bearded, dressed in a short tunic coming above the knees, wading above ankle-depth in a

stream, his hand grasping either a great pole or a tree in leaf, usually a palm tree having a feathery crest, and with the Christ Child upon his shoulder, usually bearing the globe, as sovereign of the world, or, more rarely, the cross, as Redeemer. Sometimes the hermit is pictured.

As to the saint's stature, there are several exceptions, rare, to portraying his gigantic stature. One of these is in the fourteenth century mural painting in the *Hôpital de la Byloque*, Spain. Another is in half of a lunette at the top of the right wall of the chapel of St. James and St. Christopher in S. Agostino degli Eremitani at Padua, attributed to Ansuino da Forli, representing the saint before the king who feared Satan (painted *c.* 1448 - 1455), and the other half of the lunette, representing the saint before Satan, does not, perhaps, suggest gigantic stature. In Tintoretto's painting of the *Martyrdom of Saint Christopher* in the Church of the Madonna dell' Orto (also called the Church of San Cristoforo Martire), now at the side of the altar but formerly one of the wings of the organ-case at Venice, the saint is depicted as of normal size. Again, in the Moreel triptych Memling shows a St. Christopher of the height of the other saints, and in the *S. Pietro e S. Cristoforo* by Borgognone (Ambrogio Stefano da Fossano, died *c.* 1524), the two saints are of about the same stature. The introduction of the "giant" idea seems to have been a contribution of the Middle Ages to the legend. At least St. Christopher was not shown as a giant carrying the Christ Child before tenth century representations.



Courtesy of the Palazzo Ducale, Venice

ST. CHRISTOPHER IN GONDOLIER POSE BY TITIAN

The introduction of the figure of the hermit in various paintings of the saint has served the artist well in accentuating the gigantic stature of St. Christopher. The handling of the figure of the hermit has been done with more or less of a convention, nearly always with lantern in hand, thus symbolizing, in the earlier form of the legend, the light his teachings shed for St. Christopher's guidance.

As to the dress of the saint, there is a departure from the short tunic style in the fourteenth century fresco (by an unknown artist) which was in the *Palazzo Davanzati* at Florence in which the tunic comes below the knees. The longer tunic, but blown by the storm, is suggested in the fifteenth century wall-painting in the Church of SS. Peter and Paul at Pickering in Yorkshire; the *Christ on the Cross* by Fiorenzo di Lorenzo in the *Galleria Borghese*, Rome, shows in the St. Christopher of this picture the longer tunic also, but held up by the left hand of the saint.

The earliest engraved St. Christopher which I have been able to find is that in the *Germanisches Museum* at Nuremberg, an anonymous woodcut dating from about the year 1420; then in the *Stadtbibliothek* at Zürich is another woodcut of about the same period (1420-1430) depicting SS. Christopher, Margaret and Barbara. In both of these the staff is leaved, but in neither with the palm leaves of later engraved and painted representations. Then follows the well-known woodcut by an anonymous German engraver, the St. Christopher, in colors in the Rylands library at Manchester, dating from 1423. In this the staff carried by the saint has distinct palm-leaves and fruit. As in the Nuremberg woodcut of 1420, the fish occupies a prominent place in the design of the stream,



IN "S. PIETRO E S. CRISTOFORO" FROM ONE WING OF AN ALTARPIECE BY BORGOGNONE, WHO DIED IN 1524, THE TWO SAINTS APPEAR TO BE OF ABOUT THE SAME STATURE. THE INTRODUCTION OF THE "GIANT" IDEA SEEMS TO HAVE BEEN A CONTRIBUTION OF THE MIDDLE AGES TO THE ST. CHRISTOPHER LEGEND AND THIS IS ONE OF THE EXCEPTIONS TO PORTRAYING HIS GIGANTIC STATURE



Courtesy of the British Museum

THESE TWO LINE ENGRAVINGS OF ST. CHRISTOPHER BY LUCAS VAN LEYDEN ARE FROM RARE PRINTS. VAN LEYDEN WAS ONE OF THE MANY FINE ENGRAVERS WHO PORTRAYED THIS SUBJECT



THE STONE GROUP OF ST. CHRISTOPHER AND THE CHRIST CHILD IS ON THE EXTERIOR WALL OF AMIENS CATHEDRAL AT THE PORT DE L'HORLOGE. THE ENGRAVING IS BY MARTIN SCHONGAUER

obviously so designed for its Christian symbolism. I have been unable to find any representation of the miracle of the budding staff as recorded in some of the versions of the St. Christopher legend, although it is a subject that might well have attracted the artist. The iconography of the saint shows that artists, whether in painting or engraving, allowed themselves much latitude in the matter of the staff, some even choosing to depict a leafless, uprooted tree, roots upward, as in drawings and woodcuts by Hans Baldung Grien (*c.* 1476-1545). Titian's *St. Christopher*, painted in 1524, in the *Palazzo Ducale* at Venice shows St. Christopher holding a great pole in much the same manner as a gondolier holds his oar; in fact, the position of the saint is strikingly like a gondolier's.

Representations of St. Christopher's martyrdom are very rare, either painted or engraved. There is the Eremitani version, Tintoretto's version and the version by Lionello Spada. A German edition of Jacobus de Voraigne's *Passionale*, printed in 1488 by Koberger at Nuremberg gives us a rather mediocre woodcut representation of the decollation of the saint. However, this part of the St. Christopher legend was never popular with artists.

In nearly all instances St. Christopher is shown as an old man, and bearded. I have been unable to discover why this is so. In the Eremitani frescoes we have a youthful, unbearded saint, and so with a fine St. Christopher in Fiorenzo di Lorenzo's *Virgin and Child With SS. Sebastian and Christopher* in the Städel Institute at Frankfurt am Main; the other St. Christopher by this artist, already mentioned, is bearded. In this connection I venture to suggest that the mediæval sculptors and then the engravers fixed for contemporary painters the tradition of the bearded St. Christopher, since sculptors and engravers delighted in treating the beard decoratively to some extent.



Courtesy of the Accademia di Belli Arti, Venice

"ST. CHRISTOPHER" BY CIMA DA CONEGLIANO

A very important engraving, a St. Christopher by the Master I A M of Zwolle, has recently been acquired by the Museum of Fine Arts, Boston, the gift of Mr. George P. Gardner. This is one of but five or six known impressions of the plate. In a mention of this print by Mr. Henry Preston Rossiter, curator of the department, published in the Museum's Bulletin for April, 1926, Mr. Rossiter says: "Apart from its value as a scarce document of the time and country, [the engraver who signed with the monogram, I A M flourished about 1480-1490 in the old Hanse town of Zwolle in the Netherlands] the *St. Christopher* is interesting as being the only example of a fifteenth century engraving in which the saint is mounted. In fact, excluding a metal cut in the Berlin Museum, which is a reversed copy of the engraving, it seems to share with a small circular niello-like print by the sixteenth century Master S of Brussels the distinction of being one of the two examples known to history of early graphic art in which the saint is so represented [on horseback]."

Stahl (*Die Legende vom heil. Riesen Christophorus in der Graphik des 15 und 16 Jahrhunderts*) finds nothing in special versions of the legend indicating that St. Christopher was supposed to have ridden. It is his suggestion that the artist may have been influenced in his composition by the local custom which was maintained by a pious St. Christopher Society established to carry travelers across some stream on horseback. The anonymous



Courtesy of the Victoria and Albert Museum

ST. CHRISTOPHER WAS IN EARLIER TIMES A FAVORITE SUBJECT WITH ARTISTS IN STAINED GLASS. THIS RONDEL IN STAINED AND PAINTED GLASS IS FLEMISH, ABOUT 1530. IT IS FIFTEEN AND THREE-EIGHTHS INCHES ACROSS

metal-cut print in the dotted manner to which Mr. Rossiter refers is assigned by Kurth (*Altdeutsche Holzschnitt-Kunst*) to about the year 1450. It measures about seven by nine and one-half inches. In the Master I A M *St. Christopher*, the sky extends above the tip of the orb's cross for a distance equal to that from the base of the orb to the line of the Child's eyes. I have not found any line-engraved prototype for the fifteenth century metal-cut *St. Christopher* of the German school, a fine copy of which is in the print room of the British Museum. Two additional figures besides the hermit appear in this print, and it is of interest to note that in common with the Berlin metal-cut *St. Christopher* and the engraving by the Master I A M of Zwolle, there is a very much extended cross upon the orb, in this instance with the banner. The Master H. L., Hans Schäuffeln, Lucas Cranach, Hans Baldung Grien, Israel von Meckenen, Albrecht Dürer, Hans Sebald Beham, Hans Springinklee, Hieronymus Hopfer, Lucas van Leyden, Albrecht Altdorfer, Wolf Huber and Jost Amman all engraved St. Christopher subjects, nor did the Italian woodcut engravers neglect the saint, all following, more or less, the tradition as depicted by the earlier illuminators who produced so many exquisite and marvelous miniatures of St. Christopher, such as one finds in the early-Flemish *Brevario Grimani* (early sixteenth century) in St. Mark's Cathedral in Venice.

(*Continued on page 80*)

CUP-PLATES AS COLLECTING OBJECTS

BY W. G. BOWDOIN

APPRECIATION OF THESE SMALL PLATES, WHICH WERE USED BY OUR ANCESTORS AS CONTAINERS FOR THEIR TEACUPS, IS CONSTANTLY INCREASING

THE use of cup-plates obtained popularity during the eighteenth and the early part of the nineteenth century. They were universally regarded as necessary and fashionable accessories to the tea-set. In those good old days our ancestors poured their tea from the cups into the saucers to cool it, and then shamelessly drank the brew from the saucers. When they first did this, they had no place to put the cups, and if the tea table happened to be solid mahogany, the teacups left unsightly rings upon the polished San Domingo wood.

If a table-cloth of snowy linen was used, the mark was made on the napery. In neither case was the ancestral hostess made pleased and happy, and it was to make her both pleased and happy that the cup-plate came into use. In the days of our forefathers drinking tea from the saucer was not considered to be a social error but quite the proper thing and the cup-plate made a nice little container for the cup when its saucer was being used as a drinking vessel.

The popularity of these cup-plates was immediate and they were made in large numbers. They came in sizes ranging from three to five inches in diameter, but they were fragile and easily broken, so that while all the pieces of historic sets appear to have survived the cup-plates are now becoming rarer and rarer. Whether or not they were given to children in the olden time, as some have held, and thus met the fate of the New England Primers and the Horn Books matters but little. The fact is they are rare and their present day collecting is beset with no end of difficulties and disappointments.

If a collector specializes on cup-plates, it is still possible, however, to assemble many examples, as all the cup-plates have not been broken or lost by any manner of means. The late Miss A. Josephine Clark, of South Framingham, Massachusetts, collected these cup-plates and she succeeded in gathering over four hundred pieces, which were shown at the Boston Museum of Fine Arts, in August 1916. Among these was a rare *Beauties of America* cup-plate, which had on it a picture of the Baltimore Exchange. Other notable exhibits in this collection were a *Stoughton Church, Philadelphia*, with the acorn border, *Mendenhall Ferry, Savannah Bank*, and the *Pittsfield Elm*.

Mendenhall Ferry is quite unusual on a cup-plate, and yet two five-and-one-half-inch plates with this rare view upon them have come to light in a negro cabin. *The Savannah Bank* is even more unusual. This and other rarities in the Clark collection, included the Syntax, Wilkie and Don Quixote designs. The collection was dispersed some time before the death of its owner.

Cup-plates originated in England. There were two kinds in the days of their vogue: one of pressed glass and the other of pottery forms. The Stevenson works were in Cobridge, Staffordshire, and the cup-plates designed by Ralph Stevenson there are eagerly sought after by collectors of old china. Joseph Stubbs, sometime owner of the Dale Hall Works at Burslem, turned out these objects from 1790 to 1830. Liverpool cup-plates of a pictorial nature have always been popular with collectors.

The glass cup-plates in native American manufacture



Courtesy of the Metropolitan Museum of Art

DESIGNS FOR THESE GLASS CUP-PLATES ARE OUT-GROWTHS OF THE HARRISON CAMPAIGN OF 1840. FORT MEIGS IN THE FIRST, A LOG CABIN AND HARD CIDER DEVICE IN THE SECOND, AND HARRISON'S PORTRAIT IN THE THIRD



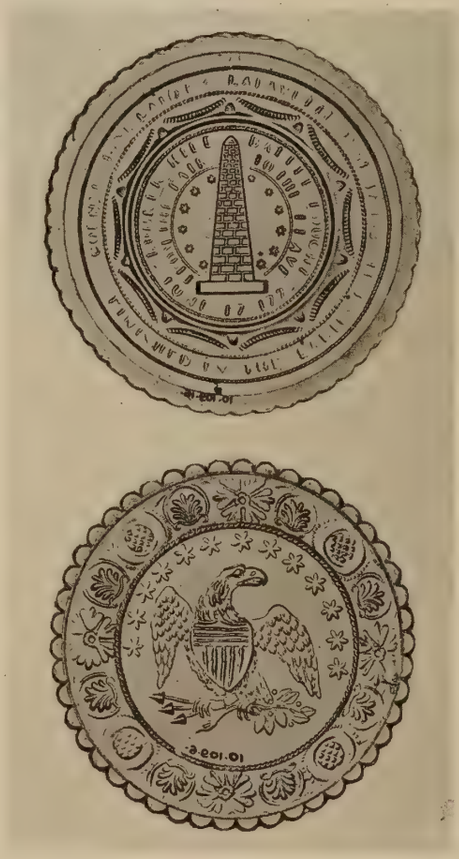
Courtesy of W. G. Bowdoin

CUP-PLATES OF PRESSED GLASS AND POTTERY FORMS ORIGINATED IN ENGLAND. THOSE DESIGNED BY RALPH STEVENSON AT THE STEVENSON WORKS IN COBRIDGE, STAFFORDSHIRE, ARE EAGERLY SOUGHT AFTER BY COLLECTORS OF OLD CHINA

are in no sense comparable æsthetically with the cup-plates of porcelain and pottery of foreign fabric. Still, they are endowed with a historical interest. There were many glass factories in America in colonial days as well as in the nineteenth century and American households were well supplied by them with cup-plates which, for the most part, were sadly lacking in beauty of design.

Most of these American examples were of crystalline glass, though here and there are lingering cup-plates to be met with that were colored purple, rose, blue, brown, yellow, amber, green and possibly certain other colors. Some of these came from American glassworks, that sprung up and flourished here, producing cup-plates as well as other glass tableware. Glass cup-plates seem to have been most in favor about 1840, some appearing earlier and others a few years later. The Harrison campaign of 1840 was responsible for at least two designs used on glass cup-plates. One of these represented the log cabin and hard cider device, while the other carried a portrait of General William Harrison in uniform.

During or shortly after the political campaign of 1844, a Henry Clay souvenir appeared in glass, bearing an alleged portrait bust of the American statesman, which might easily have served as a likeness of one of the Roman Emperors. Other persons who were in the public eye for various causes, likewise served as embellishments for the cup-plates that had a contemporary use. Still other subjects that appeared on the glass cup-plates of this and other periods, were the Bunker Hill Monument, the frigate *Constitution*, the American Eagle, in a variety of forms and sizes, and still others are in sentimental and geometric designs. These interesting little objects were pressed in metal moulds by means of a plunger. The pottery forms were decorated with printed designs, similar to those found on the larger plates that are now held in such high esteem.



AMERICAN GLASS CUP-PLATES

American historical subjects, English views, Dr. Franklin's wise maxims, incidents connected with the picturesque Dr. Syntax, Don Quixote, and the always famous Willow pattern, were all of them popular. Certain cup-plates were ornamented with pictures of the Landing of Lafayette and other themes, and were finished in dark blue, that was indeed a fetching color. The appreciation of cup-plates as collecting objects is constantly growing among the sophisticated collectors. Reginald C. Vanderbilt had a number of these plates among his art objects that went under the hammer in May, 1926.

Several forms of the legend,

relating to the Willow pattern which was a popular decoration, are current. One of them is as follows: A Chinese mandarin had an only daughter, Li-Chi, who fell in love with Chang, her father's secretary, living at the time in the island cottage that is shown at the top of the plate. The Mandarin forbade the match and the lovers eloped and concealed themselves for a time in the gardener's cottage, making their escape to the island home of the lover. The father pursued them with a whip, and would have beaten them to death had not the Chinese gods changed them into the turtle doves that show at the top of the plates carrying this decoration. At the time of the elopement, the willow shed its leaves.



CUP-PLATES WITH HISTORIC SCENES

A second version of the legend, slightly amplified, is thus rendered: Koong-Shee was the daughter of a wealthy Mandarin. She loved with great intensity Chang, her father's secretary. The Mandarin, who wished his daughter to marry a wealthy suitor, forbade the marriage and shut his daughter up in an apartment on the terrace of the house which is seen in the pattern to the left of the temple. From her prison, Koong-Shee, "watched the willow-tree blossom," and wrote poems in which she expressed her ardent longings to be free ere the peach bloomed. Chang managed to communicate with her by means of a writing enclosed in a small cocoanut shell, which was attached to a tiny sail, and Koong-Shee replied in these words, scratched on an ivory tablet: "Do not wise husbandmen gather the fruits they fear will be stolen?" and sent them in a boat to her lover.

Chang, by means of a disguise entered the Mandarin's garden, and succeeded in carrying off Koong-Shee. The three figures on the bridge represent Koong-Shee, with a distaff; Chang, carrying a box of jewels, and the Mandarin, following with his whip. The lovers escaped and "lived happily ever after" in Chang's house on a distant island until, after many years, the outraged wealthy suitor found them out and burnt their home. From the ashes of the bamboo grove their twin spirits rose phoenix-like in the form of two doves.

The difficulty of searching out the remaining specimens of these quaint relics of early America is more than equalled by the pleasure of finding them. With the exception, perhaps, of the old moustache-cups, there are few other heirlooms so indicative of the naïve manners which were common to our grandfathers.



Courtesy of W. G. Bowdoin

THE AMERICAN EAGLE WAS A FAVORITE SUBJECT IN THE DESIGN OF THE AMERICAN GLASS CUP-PLATE. AMONG THE SUBJECTS WITH HISTORICAL SIGNIFICANCE THE BUNKER HILL MONUMENT IS ONE MOST OFTEN SEEN

NOTES ON CURRENT ART

THE site of the house at Wakefield, Va., in which George Washington was born, a house which was burned in 1779, has been the site of recent excavations by the Wakefield National Memorial Association. The old foundation is well defined, made of red brick and extremely irregular in outline. The greatest dimensions are fifty-one by thirty-one feet. The plan of the association is to have a copy of the original house built by 1932, the two hundredth anniversary of Washington's birth. Found in the ruins were a number of rare specimens of salt glaze china made by Dwight of Fulham, England, in 1720. A tract of seventy acres on the Potomac next to the home will be preserved by the association. Washington's father and grandfather were also born in this house and their tombs are in a nearby burial plot.

HILDA GUSTAFSON LASCARI, a sculptor of Swedish birth who has returned to her New York studio this winter, is the creator of the bronze head, Zephyr, which is reproduced here. Mrs. Lascari has made a particular study of Greek art, especially of the archaic period, and this influence is evident in her manner which, however, it by no means dominates.



Courtesy of the Milch Galleries

"ZEPHYR" A BRONZE HEAD BY HILDA GUSTAFSON LASCARI

A PAINTING of St. Jerome attributed to Carpaccio has been added to the collections of the Museum of Fine Arts of Boston by the gift of the director, Edward Jackson Holmes, and by purchase from the Seth Kettell Sweetser Residuary Fund. The panel, which is sixteen by twenty-three inches in size, shows the saint in meditation before a high terraced mountain. On this mountain and in the background of the picture are fifteen small figures who may represent the saint himself at various periods of his life. The attribution of the painting to Carpaccio, who painted the Venetian life of his time rather than religious subjects, rests on the fact that there is a similarity in composition to the *Martyrdom of Ten Thousand Christians on Mt. Ararat* by him in the Academy in Venice. St. Jerome himself recalls some of the Senators in his *Legend of St. Ursula*. The authorship of the painting, however, still requires further study.

THE series of one-man shows held by the Art Institute of Chicago during the summer and fall resulted in an unusual number of sales. Fifty-one paintings and thirty-five drawings were sold. From the exhibition of the works of George and Martin Baer seventeen paintings and twenty-five drawings were purchased; fourteen were sold from the exhibition of Irving K. Manoir and the same number from that of Glen Mitchell. Two works were sold from the exhibitions of Birger Sandzen, Elmer A. Forsberg and William Schwartz.

THE celebration of the seven hundredth anniversary of the death of St. Francis of Assisi in Italy this year resulted in an exhibition of Franciscan art at Poppi which was only recently closed. Manuscripts and rare autographs made up the greater part of the exhibition, while two very important contributions were Flemish miniatures showing St. Francis receiving the Stigmata. The earliest of these was done in the fourteenth century.

PROFESSOR Charles R. Morey of the Department of Art and Archæology of Princeton is to be in charge of the cataloging of the objects of Christian art in the Museo Christiano in the Sistine Library of the Vatican, a work which will occupy Professor Morey and the assistants in his department for four or five years. Professor Morey has recently been in Rome acting as head of the School of Classical Studies of the American Academy. The collection of the Museo Christiano is several hundred years old and is unsurpassed in its representation of mediæval art.

MOUNT PLEASANT, a famous Georgian mansion in Fairmount Park, Philadelphia, has become a permanent "branch museum of American art on the eve of the Revolution," and has been placed under the direction of the Pennsylvania Museum. This is the second branch museum in this country, the first being the Barnard Cloisters which belongs to the Metropolitan Museum.

Mount Pleasant, which John Adams, who dined there



French Bucolics told in pictures

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These delightful scenes of rural France give this toile de Jouy an antique air, quite as if it had been designed by the famous J. B. Huet himself, back in the 18th century.

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in 1775, called the "most elegant seat in Pennsylvania," was built by John Macpherson, a sea commander who had made a fortune by privateering in the French war. The house was later purchased by Benedict Arnold, who never lived there, however. Edward Shippen, Arnold's father-in-law, purchased it in 1784 to secure it for his daughter, and Mrs. Arnold may have made it her home when she visited America in 1785. In 1792 the house was sold to General Jonathan Williams and it remained in his family until 1853. It was incorporated in Fairmount Park in 1868. In 1923 the park commissioners began its restoration and this work has been completed by the Pennsylvania Museum through the generosity of Mr. Charles H. Ludington. The house has been furnished from the collections of the Museum and by loans from old Philadelphia homes.

The rooms of Mount Pleasant have painted plaster walls of rose-lavender, pearl or cream tones and the details of the woodwork and carving of doors and chimney breasts are based upon the designs of Abraham Swan. In the great chamber, which is above the dining-room, is to be found the richest ornament in the house. The overmantel is carved in *rocaille* ornament after Swan, and the cupboards on either side have tabernacle frames. The bedrooms have corner fireplaces of the utmost simplicity and distinction. Photographs of the "river bedroom" and the great hall are reproduced here. The furnishings are exceptionally beautiful and complete and represent Philadelphia cabinet-makers from pre-Chippendale days down to the beginning of the Revolution. The textiles are especially interesting and varied and include fabrics from France, England, Spain and India, and the small but important accessories of the china cupboard include the charming polychromed tea-set of "India ware" which is seen in the photograph of the great chamber.

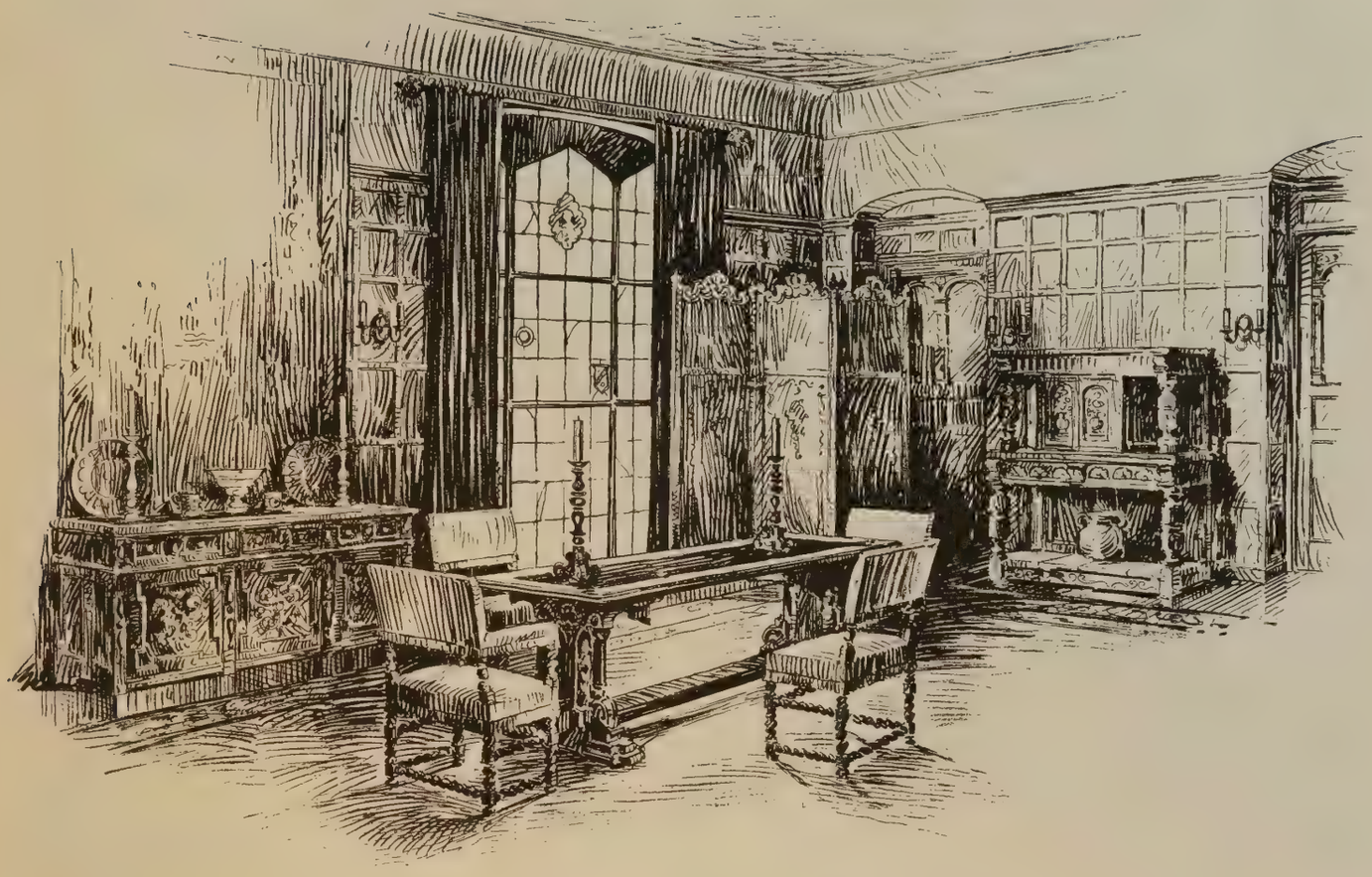
A RETROSPECTIVE exhibition of the work of Charles Meryon is being offered by the Salon d' Automne, and although this exhibition, five years later than the centenary of his birth, is not held with that close observance of dates which distinguish most exhibitions of this nature, it is not necessary to find an excuse in the calendar for any tribute to the brilliant and sombre etcher of Paris. Since his death in 1868 Meryon's works, which brought him neither fame nor remuneration during his lifetime, have been placed among the greatest of all etchings.

THE Kansas City Art Museum, so long having a nebulous existence on paper, is about to materialize and it is thought that within a year the building will be



Courtesy of the Pennsylvania Museum

THE "RIVER BEDROOM" AT MOUNT PLEASANT, A FAMOUS GEORGIAN MANSION IN FAIRMOUNT PARK, PHILADELPHIA, WHICH HAS BECOME A PERMANENT BRANCH MUSEUM UNDER THE DIRECTION OF THE PENNSYLVANIA MUSEUM



New York Galleries, Inc., Decorators

THERE is a subtle suggestion of livableness in Old English rooms, their broadly arched fireplaces and dusky oaken walls seeming to echo the convivial spirit so intimately associated with Tudor days.

¶ Whilst the architectural treatment lent a sombre note of dignity to those old interiors, there lingered about them, withal, the satisfying feeling that they were created to be *lived in*. For the frankly plain and rugged furniture of hand-hewn timbers, the odd bits of crudely fashioned pewter and similar details bespoke the open-handed hospitality dispensed 'midst such surroundings.

¶ The very atmosphere of that time may be *re-created* today by recourse to those objects which in finish as well as form reflect the spirit of the period.

¶ Should one's pursuit of such things lead to these Galleries the truth will reveal itself that there still remain artisans who refuse to be hurried in their faithful interpretation of that leisurely age when each craftsman strove for *perfection* rather than "production."

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Courtesy of the Pennsylvania Museum

IN THE GREAT CHAMBER WHICH IS ABOVE THE DINING-ROOM IN THE GEORGIAN MANSION ARE SEEN THE OVER-MANTEL, CARVED IN ROCAILLE ORNAMENT AFTER SWAN, AND THE SIDE CUPBOARDS IN TABERNACLE FRAMES

begun. A fund of approximately $1,400,000 is to be available for the building, while the income from the William R. Nelson estate, which is to be used for the purchase of works of art, will be about $500,000 a year. The building site, a twenty-two acre park in the southern part of the city where Mr. Nelson built his home, has been presented to the city by Mr. Irwin Kirkwood, Mr. Nelson's son-in-law. Gifts from the late Mrs. W. R. Nelson and from Frank F. Rozzelle, legal adviser to Mr. Nelson, have increased the building fund to the amount mentioned above.

One proviso in Mr. Nelson's will (he died in April, 1915) is unusual and coming from the West where contemporary achievement in all lines is apt to find quick approval, is not easily understandable. Mr. Nelson's will reads: "I direct that the university trustees in the purchase of such works or reproductions of such works of fine arts shall select works or reproductions of the works of artists who have been dead at least thirty years at the time of the purchase of the same."

THE panel of opalescent glass which John La Farge made for the mansion of the late Cornelius Vanderbilt has been presented by American glass painters to their fellow craftsmen in England. It will be remembered that the great mantelpiece from this house, with Numidian marble caryatids by Augustus St. Gaudens and an overmantel decoration in mosaic by John La Farge, was given last year to the Metropolitan Museum by Mrs. Cornelius Vanderbilt, Sr. With the sale of the house a year ago these one-time expressions of a passing era are becoming part of the public heritage of art.

A WORD is said in behalf of common sense in the setting of market values of all works of art by the Journal of the British Society of Master Glass-Painters. Their October number contains a protest against using some phenomenal auction price as a standard by which to set the price of similar works. Because a certain stained glass roundel brought the unusual price of £18,000 in New York several years ago—a sum in excess of its actual value—this inflated figure was used as a basis of computation for the value of the glass at York. "The Dean and Chapter of York divided the area of the glass in the Minster by the size of the New York panel, and announced to an astonished world that the monetary value of their glass was £76,000,000! This will not do at all. We would point out to such irresponsible valuers that although a portrait by Romney recently fetched as much as 58,000 guineas, on the next day another portrait by the same artist was knocked down for six guineas only."

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THE ST. CHRISTOPHER LEGEND IN ART

(*Continued from page 70*)

As one enters the convent-church of San Miniato al Monte in Florence, he sees on the wall of the right aisle faint remains of an early mural painting, a gigantic St. Christopher, one of the largest portrayals of this saint extant. Undoubtedly it was intended that this figure should particularly arrest the attention of all who entered and left the church, thus assuring to them the protection of the saint.

Such another great mural St. Christopher is that by Antonio Pollaiuolo (*c.* 1432-1498), a great fresco on plaster, measuring in height one hundred and twelve inches and fifty-nine inches in width. This was given by Cornelius Vanderbilt to the Metropolitan Museum of Art. Here St. Christopher is shown as a colossal figure, standing almost knee-deep in the stream, the Christ Child on his left shoulder; he wears a red cloak lined with yellow and the Child is dressed in greenish-blue. Berensen attributed the design to Antonio and the execution to Piero Pollaiuolo; he also stated that this is the fresco referred to by Vasari as having been painted for San Miniato-tra-el-Torri in Florence. Bode considered it a work of Sienese-Umbrian origin. From Vasari we learn that the Pollaiuolo *St. Christopher* at San Miniato-tra-el-Torri served during many years as a model of form to artists of his school; also that Michelangelo copied it several times. In 1584, Matteo Perez de Alesio painted for a church in Seville a St. Christopher which was thirty-two feet high. In fact, these great figures of the saint were common in European churches, and probably not uncommon in English churches, as recently uncovered walls reveal traces of them. Mention has already been made of the wall-painting in the Church of SS. Peter and Paul at Pickering.

Of course sculptors from the Middle Ages onward produced St. Christopher statues or groups in abundance, and so did the early woodcarvers. There is a large thirteenth century statue in a niche in the north wall of St. Mark's, Venice; a great statue of the saint once stood before Notre Dame, Paris, but was destroyed in 1786 by order of the Chapter! Then there is the well-known statue of St. Christopher over the main portal of the Church of S. Maria dell' Orto, Venice, and the colossal statue of the saint on the exterior wall of the Cathedral at Amiens, to the right of the Porte de l'Horloge. In early times great statues of St. Christopher adorned bridge-heads, but these have disappeared.

St. Christopher was also in earlier times a favorite subject with artists in stained glass. Here illustrated is a very beautiful roundel in stained and painted glass, Flemish, *circa* 1530, some fifteen and three-eighth inches in diameter, now in the Victoria and Albert Museum and attention should be called to certain fragments of fourteenth century glass from the east window of Birtsmorton Church, and now at Birtsmorton Court, one of which pictures St. Christopher and the Christ Child, the Child pouring water from a jug with His left hand on the Saint's head. With the right hand the Child appears to be giving benediction, although the gesture may also signify other speech. This is the only instance I have been able to trace in which the baptism of St. Christopher by the Child while crossing the stream is shown, and the only other baptism of the saint delineation I know of is that said to be in a manuscript of 1430-1440, preserved in Lincoln Cathedral, this scene giving the incident as having taken place after the crossing. As the episode of the baptism was introduced into the legend by a twelfth century German poet, it seems strange that it has not appeared more frequently in St. Christopher iconography; perhaps further research in illuminated mss. will reveal other works of the sort. In the Metropolitan Museum of Art one finds an interesting St. Christopher panel of French sixteenth century glass.

Finally, one should not overlook the attention given St. Christopher in medallic art, as in certain of the coins of Würzberg and of Wurtemberg and of Bohemia. In the London Museum (Coll. Rev. Thomas Hugo) is a very rare fourteenth century medallic pilgrim's badge having a St. Christopher in relief. The St. Christopher legend seems also to have appealed to enamel workers. In the Victoria and Albert Museum there is a plaque of enamel having a St. Christopher, somewhat elaborately treated, of which, it appears to me, a German engraving by the Master E S (*c.* 1450) may have been the prototype. However, certain features in this plaque seem so unusual as to lead one to accept the plaque's attribution to Limoges provenance only provisionally. Also attention should be called to the fifteenth century brass of Joan, Lady Cromwell, engraved *c.* 1470 in Tattershall Church, Lincolnshire.

As there are at least fifty important paintings of St. Christopher by old masters extant, and many sculptured figures of the saint and groups, as well as the other objects that have been named, some knowledge of this beautiful legend and its working out in the art of the centuries cannot fail to enrich our enjoyment of such works if we chance to come upon them.



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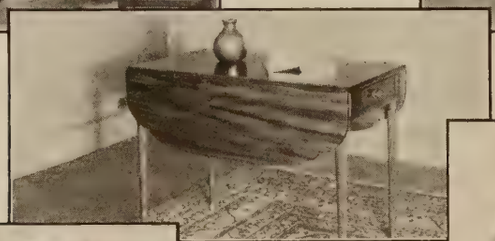


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THE EARLY ARCHITECTURAL HISTORY OF THE CATHEDRAL OF SANTIAGO DE COMPOSTELA. By KENNETH JOHN CONANT. *Harvard University Press, Cambridge, Mass.*

THIS erudite volume further delving into the past history of the great cathedral of Santiago de Compostela is written in such highly technical phraseology that it is a moot point whether it will appeal to that great host of laymen for whose instruction such a work should be prepared. Mr. Conant opens his preface with the remark that he had been "struck by the meagre and inaccurate character of the graphic material on the Church of Santiago," and while his censuring of the inaccuracies cannot but be upheld, the inclusion of the picturesque in even the most learned book undoubtedly tends to maintain the interest of the student. It is perhaps to be regretted that the author had not absorbed more of the spirit of Spain and that "leisurely way" of which he speaks and which he would have doubtless revealed in the pages of his book. It is an indefatigable effort which has been applied in the preparation of this splendid history, but even if a reader uninterested in ecclesiology becomes wearied by the technology he cannot fail to be instructed in the magnificence of ancient churches by the many excellent photographs and drawings with which the book is illustrated. Nor can it be said that it is entirely devoid of the more generally sought-for information, albeit such items are sparse. As an instance, however, it will doubtless surprise many that the ecclesiastical architecture of Armenia represented a tradition of four centuries of vaulted structures with basilica, both domed and other types. Nor have but few ever visualized that now desolated country as a once prosperous kingdom, the architecture of which largely influenced the later Western Romanesque.

To an ecclesiologist, however, this book will assume both its true importance and its true value, even though the conclusions are of necessity somewhat indefinite. In fact it will readily be conceded that after the many changes to which the famous Cathedral has been subject it would be virtually impossible that a surveyor could arrive at an irrevocable decision. It is not difficult to realize the magnitude of the task undertaken by Mr. Conant in preparing drawings of the cathedral as it was in the middle ages, when it is remembered that almost all the original exterior is concealed by the later Gothic, Renaissance. and Baroque additions. In the accomplishment of this, Mr. Conant's plans and elevations manifest an intense study of even the minutest details of this ancient structure. As he explains, this sacred building was early the center of strife, having been fortified as early as the twelfth century. After that time it gradually became a citadel, in 1462 withstanding a siege of five months. Among the photographs and plans included in the book are several depicting the battlements and fortifications which first began to appear after the building had suffered at the hands of the civil population in 1117, when the wooden roof was entirely destroyed by fire.

The concluding chapter is a translation from the Pilgrims' Guide of the so-called *Codex of Calixtus II*, the manuscript of which was composed before the middle of the twelfth century. There is throughout the paragraphs translated a noticeable similarity to our modern guide books as well as a retention of the mediæval quaintness of phrasing. The pilgrims were told that the interior height of the Church of Santiago "is fourteen times a man's stature" but "it is not worth anyone's while to know what the external length and height are." Apparently the commercial instincts of the neighborhood were not impassive to the buying potentialities of the pilgrims, for in describing the Paradiso, the Guide informs its readers that in it "between the signs of the Blessed James," are sold "wine flasks, *solutares* (probably invocatory medals), deerskin pouches, purses, shoe-lachets, belts . . . and many other things are offered there for sale."

EDWARD WENHAM.

BYZANTINE ART. By HAYFORD PEIRCE and ROYALL TYLER. *Frederick A. Stokes Company, New York. Price, $6.00.*

THIS is the third of the Kai Khosru monographs on Eastern art edited by Arthur Waley. The first two to make their appearance were on Scythian and Babylonian art. The Byzantine, having so close a connection with the origins of mediæval European painting, is in direct connection with modern art. The great bulk of Byzantine painting and sculpture has perished, but indications of their grandeur are seen in other fields, in the textiles and the coins which form the only unbroken record but do not lend themselves to reproduction, and also in those smaller although no less regal manifestations of the Byzantine spirit such as the cloissoné enamels, carved ivories, and steatite sculptures. These smaller works owe their preservation to their having been looted from Constantinople by the Crusaders, not for

(*Continued on page 84*)

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A SHELF OF NEW ART BOOKS

(*Continued from page 82*)

their artistic value but their sacred associations, and these, treasured in the churches and the collections of western Europe, are to be found in the Louvre, South Kensington, the Uffizi, the Bargello and in St. Mark's. Occasionally, among the hundred plates that form the larger part of this book, one finds an illustration of a piece that is *in situ*, like the steatite carving of St. George in the Convent of Vatopedi, Mount Athos, or a mosaic in the nave of St. Mark's which was once in a chapel in St. Peter's. The authors have not illustrated the famous Ravenna mosaics for the reason that restorations have obscured their original character.

Byzantine art flourished for ten centuries, beginning with the third, and because its origin is in the same period and was closely associated with the newly adopted religion of Christianity it has been thought to have originated as a Christian art, but it was really at first an imperial art which in time gave to Christian iconography its own sumptuous terms. Our Lady is dressed in the robes of an Empress and sometimes wears a jeweled crown. Our Lord has the bearing and costume of an earthly monarch. The type of the Christ on an embossed silver pattern in the collection of R. W. Bliss (shown in plate 19) is the type which is supposed to have derived from the lost Edessa portrait of the sixth century and was endlessly repeated, passing into Russian art in her ikons and recognizable in Italian painting even up to the time of Titian. HELEN COMSTOCK.

PERSONAL REMINISCENCES OF AUGUSTE RODIN. By ANTHONY M. LUDOVICI. *J. B. Lippincott Company, Philadelphia. Price, $3.00*

THIS picture of Rodin does not partake of the critical penetration of true biography nor of the personal informality of pleasant reminiscence. Rather it is a painstaking compendium of things heard and seen during the author's six months as Rodin's secretary. The material itself is sufficiently interesting, for Rodin was a man of no small force of character, but it is set forth with such precision and such painstaking determination that much of its charm is lost. There is at first a brief biographical sketch and in the later chapters Rodin himself is dissected, examined, and annotated. "Rodin as a miner"; "Rodin on a big liner"; "Rodin's taste in food"; "The contemplative habit"; "Rodin and nature"; "Rodin and the Church"; "Ideas on Youth"; "Rodin's Sweetmeats"—these are a few of the page-headings of this clinic report.

When the author discusses Rodin's work rather than the man he is rather less stilted, although in his chapter on "Rodin's Place in the History of Art" he mounts again, but this time on stilts of a different nature. Here there is no solemn nothing-but-the-truth ordeal but an excited partisanism, not so much for Rodin as for the author's own theories of art and Rodin's place in relation to them. Mr. Ludovici believes the trouble with art just before 1860 was two-fold: "the chaos of values and the degeneracy of the modern European." And in the artistic revolution which followed 1860 instead of realizing this, artists "concentrated upon problems of mere technique—studio problems, in fact; and, what is more, came forward with their new-fangled doctrines about light, atmosphere, harmonies and the reformed palette, with the assurance of saviours, confident that they were rescuing the world. . . . The Impressionists, Secessionists, and Post-Impressionists from Manet and Whistler to Van Gogh and Cézanne, have come and gone without modifying by a hair's-breadth the root of the trouble which they imagined they were removing for all time." These men had "lost their instinct and gone over to a Puritanism of outlook which is the very antithesis of great artistic creation."

This part of the book is too controversial in its nature to be crowded into the small space it occupies and then dismissed. There will be many who will disagree with Mr. Ludovici in his artistic theories and the more so since he is so summary in his self-assured disposal of them. However much this part of the book is questioned, though, it must be admitted that there can be few who will cavil at the conscientious portrait of the *Maître* himself. For the substance of biography is here. If it has not the warmth and vigor we should like it is the fault of an over-scrupulous solemnity rather than any actual error or omission. ELIZABETH TODD.

CATALOGUE OF THE PENNELL MEMORIAL EXHIBITION; 1926. Published by the Print Club of Philadelphia. *J. B. Lippincott Company, Philadelphia. Price, $2.00.*

THIS book is more than a catalogue of the exhibition held at the Pennsylvania Museum last October. It is a complete list of the works of Joseph Pennell. With the division into the mediums of etching, lithographs,

(*Continued on page 88*)



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A SHELF OF NEW ART BOOKS

(*Continued from page 84*)

drawings, water colors, and books illustrated and written by him and the subdivision into locality—the Panama Canal series, New York, London, Grecian Temples, etc.—this *catalogue raisonné* becomes an extensive one. The etchings are well over eight hundred, and the lithographs about half as many, indicating a prodigious activity of this Philadelphia artist whose travels made him the observer of many lands and people.

A foreword by John C. VanDyke recalls the accomplishment of Pennell. "His work, looked at today, seems enormous. He did books with Mrs. Pennell, with Cable, with Howells, James, Marion Crawford, Hewlett, and a dozen others. Quite by himself he did palaces in Italy, temples and monasteries in Greece, sky-scrapers and Grand Canyons in America. Hundreds of charcoal drawings were made to illustrate his own *Wonder of Work*, in peace and war, in temple, factory, wharf and canal, with scores of lithographs for illustrated newspapers, series of etchings for exhibitions, posters for governments. He made illustrations for fifty volumes, wrote six volumes of his own, and collaborated with Mrs. Pennell in writing nine more."

Since Pennell wrote his own biography so well in *Adventures of an Illustrator*, there is little more to be said than to make just such an exact record of his works as this volume supplies. H. C.

THE CITY OF THE GREAT KING. Pictured by Dean Cornwell and Described by William Lyon Phelps. *Cosmopolitan Book Corporation, New York. Price, $2.50.*

JERUSALEM is here given a setting of such splendid coloring and such accurate reproduction of detail that the very spirit of the East itself is communicated to us. The text of William Lyon Phelps gives something of the remarkable historic background and the twelve color pictures by Dean Cornwell splendidly transfer to canvas the tropical sun and the flaring colors of that land. Jerusalem, Nazareth, and Bethlehem are given to us in all their flamboyant old-world resplendency. Mr. Cornwell's place as one of the foremost of American illustrators is not to be disputed and he has put into these Eastern pictures some of the best work of his career. They are illustrations, to be sure, but they have a splendor about them and a vigor of execution which entitle them to a place as very fine paintings as well. Mr. Cornwell has a feeling for color and even more, an ability to organize it. In the brilliant lights and shades of the east he had an opportunity to test his powers to the utmost and it may well be said that he has succeeded.

Professor Phelps supplies the literary comment to Mr. Cornwell's illustrations in a manner that is both human and scholarly, and their composite picture of the Holy Land is one of dignity and age and splendor. E. T.

ART THROUGH THE AGES. An Introduction to its History and Significance. By HELEN GARDNER. *Harcourt, Brace and Company, New York. Price, $4.00.*

THERE are few books attempting a survey of art history which are more admirably conceived than this volume. The author has set herself a colossal task—"to introduce the reader," as she says, "to . . . architecture, painting, sculpture, and the minor arts from the remote days of the glacial age in Europe, through the successive civilizations of the Near East, Europe, America, and the Orient, to the twentieth century"—but she has splendidly achieved this and done it in the only way it could be achieved, through careful compression of material and unfaltering thought in presentation. She maintains throughout her five hundred pages the highest standards of sincerity and impartiality.

Her organization is chronological and each era is studied in relation to its environment and not merely as a technical pigeon-hole. Before discussing its art she tells something of the conditions that formed that art—geography, climate, nature of material; social, economic, and political conditions; and religious beliefs. Thus she achieves an integrated story that, while it has the compressed solidity that is necessary in a survey, has none of the superficiality that a survey only too often displays.

The prehistoric period in Europe is first considered and then the author crosses over to the more familiar ground of the Egyptian periods and the succeeding art of the near east. After that follow in natural order the Minoan, Greek, and Roman eras and their subsequent developments leading finally to the Renaissance. After that in separate chapters Spain, Flanders, Holland, Germany, England, France, and America are analyzed and their achievements interpreted. There are valuable chapters on aboriginal American art, India, China, and Japan, which are too seldom considered in books of this nature. A word on contemporary developments completes

(*Continued on page 100*)

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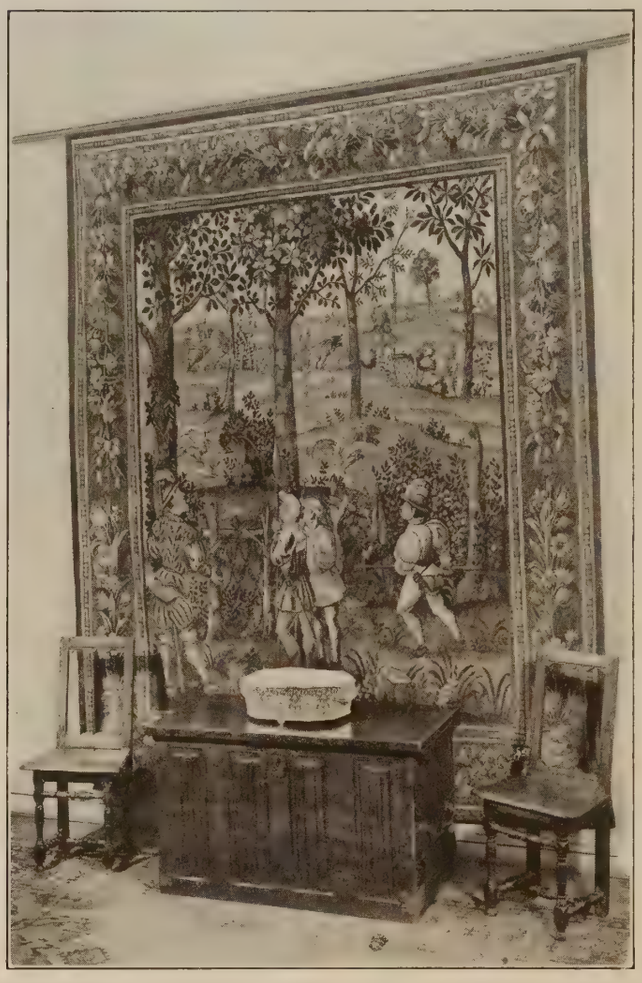
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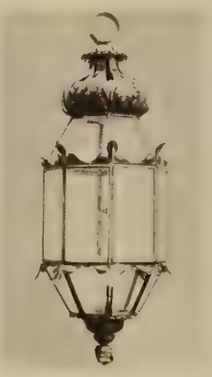
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(Continued from page 88)

the organization as planned, but its usefulness to the student is greatly increased by the appendix, glossary, and index at the end.

It should not fail to be mentioned that this volume is filled with splendid illustrations, carefully chosen and well reproduced. They add to its other merits to make it a book of extreme importance in its field.

E. T.

CATALOGUE OF PICTURES IN THE PUBLIC ARCHIVES OF CANADA. Introduction and Notes by JAMES F. KENNEY. *Published by authority of the Secretary of State, under direction of the Keeper of the Records, Ottawa.*

IN view of the youth of the country the acquisition of a collection of historical pictorial records such as that collated by the Public Archivist of Canada is an accomplishment that would indicate both patriotic interest and application to an important undertaking. This is the more noteworthy when it is realized that until 1906 Canada was without even the nucleus of a national collection. Mr. James F. Kenney is to be congratulated upon the informative manner in which he has prepared his introductory notes, especially the concise and instructive paragraphs anent the method and history of picture-printing. It is rarely that a cataloque inspired by a British government department departs from that stolidness which fills the famous Blue and White Books, but in this instance Mr. Kenney has thrown off the trammels of red tape.

The biographical notes accompanying items in the catalogue are excellent both from their historical value and their succinctness, and that a thorough research has been made is very evident. E. W.

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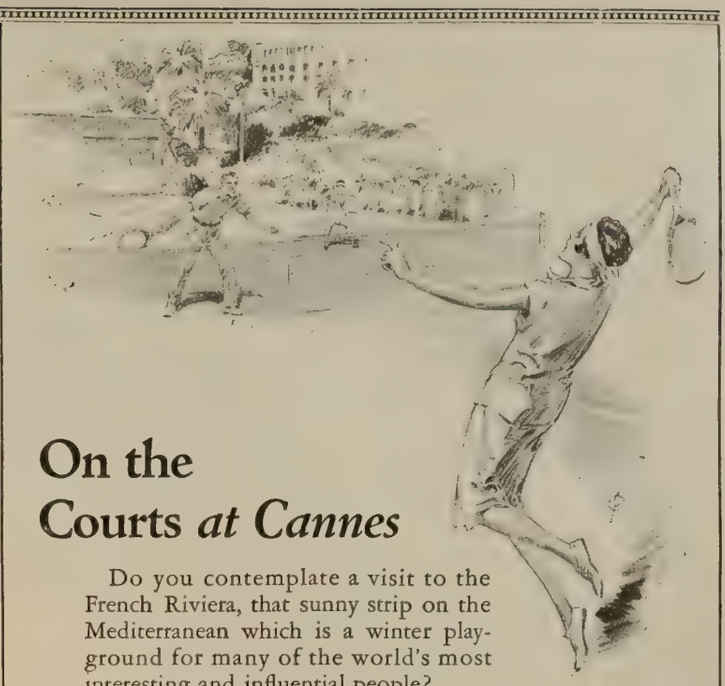
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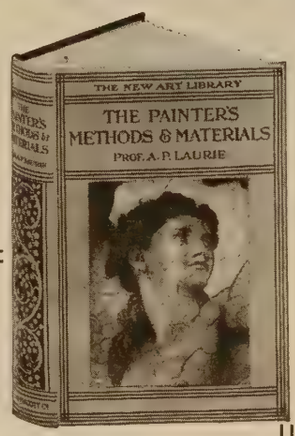
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Ackermann Galleries, 50 East 57th St. Water-color drawings by J. D. Knep, through Dec.

Thomas Agnew and Sons, 125 East 57th St. Paintings by old masters of the Venetian school, to Dec. 24.

Ainslie Galleries, 677 Fifth Ave. Portrait paintings by Margaret Fitzhugh Browne; landscapes by Rudolph Bunner and Rosemond Smith, Dec. 1–15.

Anderson Galleries, Park Ave. and 59th St. Paintings by Bernard Boutet de Monvel, Nov. 31–Dec. 25.

Art Center, 65 East 56th St. Greeting cards shown by Art Alliance and New York Society of Craftsmen; Cowan pottery by New York Society of Craftsmen; illustrated books of the year shown by American Institute of Graphic Arts; ceramic art shown by New York Society of Ceramic Artists; Oriental jewelry and prints from collection of Mrs. Leonia Gilmour, through Dec.

Babcock Galleries, 19 East 49th St. Exhibition of American paintings, through Dec.

Bonaventure Galleries, 536 Madison Ave. Exhibition of autographs, portraits, and historical scenes.

Brooklyn Museum, Eastern Parkway, Bklyn. International Exhibition of modern art, arranged by the *Société Anonyme*, Nov. 20–Jan. 2. Eleventh Annual Exhibition of the Brooklyn Society of Etchers in the Print Gallery, Dec. 7–Jan. 2.

Daniel Galleries, 600 Madison Ave. Paintings by modern American artists.

De Hauke Galleries, 3 East 51st St. Exhibition illustrating contemporary spirit in fine and applied arts, Dec. 2–16. Exhibition of Ingres, Dec. 6–30.

Dudensing Galleries, 45 West 44th St. Water-colors by Herman Trunk, Jr., Henry Winslow, and John Kellogg Woodruff, Dec. 13–31.

F. Valentine Dudensing, 43 East 57th St. Small paintings by Foujita; water-colors by Payot, through Dec.

Durand-Ruel Galleries, 12 East 57th St. Water-colors by H. G. Leggett, Dec. 1–15.

Ehrich Galleries and Mrs. Ehrich, 36 E. 57th St. Paintings of the Madonna by old masters; jewelry by Frank Gardner Hale; special showing of gifts suitable for Christmas, through Dec.

Fearon Galleries, 25 West 54th St. Paintings by Sir Joshua Reynolds.

Ferargil Galleries, 37 East 57th St. Silhouettes by Baroness Mundell; sculpture and paintings suitable for gifts, through Dec.

Fine Arts Society, 215 West 57th St. Sixtieth Annual Exhibition of the American Water-Color Society and the Thirty-seventh Annual Exhibition of the New York Water-Color Club, Jan. 4–Jan. 16.

Grand Central Galleries, 15 Vanderbilt Ave. Decorative screens by Robert Chanler; paintings by Roy Brown and Dean Cornwell, Dec. 9–24.

Harlow Galleries, 712 Fifth Ave. Etchings of dogs by Marguerite Kirnse, through Dec.

P. Jackson Higgs, 11 East 54th St. Italian and Flemish primitives, portraits by Rubens, Van Dyck, Boucher, Hogarth, Romney, Raeburn, Stuart.

Hispanic Society of America, 156th St. and Broadway. Paintings by old and modern Spanish masters.

Holt Galleries, 630 Lexington Ave. Fall paintings by Volkert, Chapman, Albert, Ryder, Dec. 12–Jan. 7.

Intimate Gallery, Park Ave. and 59th St. Recent developments by John Marin, Dec. 7–Jan. 11.

D. G. Kelekian, 598 Madison Ave. Antique Oriental sculpture and pottery; Gothic sculpture.

Keppel Galleries, 16 East 57th St. Etchings by Joseph Pennell, through Dec.

Kleinberger Galleries, 725 Fifth Ave. Italian and Flemish primitives.

Kleykamp Galleries, 3 East 54th St. Recent excavations of T'ang tomb pottery.

Knoedler Galleries, 14 East 57th St. Exhibition of Childhood in Art, Nov. 29–Dec. 18; water-colors by Mrs. Stewart Walker, Dec. 27–Jan. 8.

Kraushaar Galleries, 680 Fifth Ave. Water-colors by American artists, through Dec.

John Levy Galleries, 599 Fifth Ave. European and American paintings.

Lewis and Simmons, 730 Fifth Ave. Old masters and art objects.

Macbeth Galleries, 15 East 57th St. Special exhibition of water-colors, etchings, and bronzes, Dec. 7–27. Paintings by group of artists of Mystic, Conn., and drawings by Luis Mora, Dec. 28–Jan. 10.

Metropolitan Museum, Fifth Ave. and 82nd St. Memorial exhibition of work of Joseph Pennell, print galleries, K 37–40, Nov. 9–Jan. 2; exhibition of American Industrial Art, gallery D6, Dec. 4–Jan. 5.

Milch Galleries, 108 West 57th St. Water-colors by Frank W. Benson and silverpoint drawings by Ertole Cartotto, Nov. 29–Dec. 18; water-colors by Thomas Moran, Dec. 20–31.

Montross Galleries, 26 East 56th St. Paintings by Robert Hallowell, Nov. 22–Dec. 11. Paintings by Marion Monks Chase, Dec. 13–24.

National Academy of Design, 215 West 57th St. Winter exhibition, Nov. 27–Dec. 19.

National Arts Club, 15 Gramercy Park. Fourth Annual Exhibition by living American etchers, Dec. 2–22.

(*Continued on page 104*)

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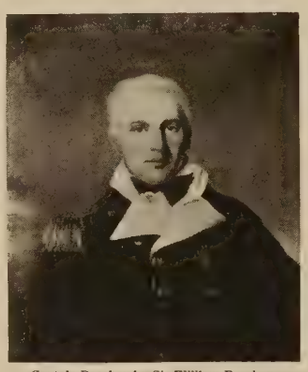
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216-224 S. 9th Street Philadelphia, Pa.

ART CALENDAR

(*Continued from page 102*)

New Art Circle, 35 West 57th St. Exhibition of work by Michael Baxte, Maurice Becker, Ben Benn, F. Blumberg, Hugo Gellert, E. Booth Grossman, Gert Hondius, L. Lozowick, Mege, Helen Perdriat, Charles Sheeler, and William von Schlegell, Dec. 6–Jan. 15.

New Gallery, 600 Madison Ave. Exhibition of paintings by Edward B. Bruce, to Dec. 20; paintings and water-colors by Merton Clizette, Dec. 21–Jan. 8.

Parish-Watson, 44 East 57th St. Chinese porcelain and pottery and Persian pottery.

Persian Art Center, 50 East 57th St. Persian textiles, lacquers, miniatures.

Ralston Galleries, 730 Fifth Ave. Exhibition of private collection of Richard Vitolo, through Dec.

Rehn Galleries, 693 Fifth Ave. Water-colors by six Boston artists; water-colors by Karoly Fulop, through Dec.

Reinhardt Galleries, 730 Fifth Ave. Contemporary French paintings, including work by Matisse, Derain, Jean Dufy, Pascin, Marie Laurencin, Cézanne, Nov. 20–Dec. 11.

Salmagundi Club, 47 Fifth Ave. Thumb-box sketches, to Dec. 19.

Schwartz Galleries, 517 Madison Ave. Group of etchings by old and modern masters, through Dec.

Weyhe Galleries, 794 Lexington Ave. Drawings and water-colors by Mario Toppi; gifts suitable for Christmas, Dec. 1–24.

Wildenstein Galleries, 647 Fifth Ave. Exhibition of Chardin, Nov. 12–into Dec.

Max Williams, 805 Madison Ave. Ship models and prints and paintings of ships.

Yamanaka, 680 Fifth Ave. Siamese and Cambodian statues in bronze.

Howard Young Galleries, 634 Fifth Ave. Collected paintings by American and foreign artists.

BOSTON

Museum of Fine Arts. Ballard Collection of Oriental rugs.

CHICAGO

Art Institute. Thirty-ninth Annual Exhibition, to Dec. 12. Color prints by the Japanese Master Suzuki Harunobu in galleries 17 and 18, to Jan. 1.

Chicago Galleries Association, 220 N. Michigan Ave. Works of William Schwartz, Anthony Angarola, Minnie Harms Neebe, Dec. 20–Jan. 8.

CINCINNATI

Cincinnati Museum. Exhibition of prints, through Dec.

DECATUR, ILL.

Decatur Art Institute. Exhibition by All-Illinois Society of Fine Arts, through Jan.

DETROIT

Detroit Athletic Club. Traveling exhibition of Grand Central Galleries, Dec. 10–22.

HINGHAM CENTER, MASS.

The Print Corner. Christmas exhibition of prints suitable for gifts, through Dec.

LOS ANGELES

Artland Club, Fine Arts Bldg., Seventh and Flower Sts. First Annual Exhibition of Pacific Coast artists, Dec. 3–Jan. 29.

NEW ORLEANS

Delgado Museum. Exhibition by Art Association of New Orleans of etchings and block prints and water-colors by Blanding Sloan, through Dec.

Newcomb College Art Galleries. Paintings by William Woodward; arts and crafts; paintings by the alumnae of the Art School, Dec. 2–31.

PHILADELPHIA

Art Club, 220 S. Broad St. Thirty-third Annual Club Exhibition of oil paintings, Dec. 4–Jan. 2.

ROCKFORD, ILL.

Rockford Art Association, 405 N. Church St. Exhibition by Marques E. Reitzel, Dec. 1–15; work by soldiers and sailors, Dec. 15–31.

ST. LOUIS

Artists' Guild, 812 N. Union Blvd. Fourteenth Annual Exhibition of works of local artists, Nov. 14–Jan. 10.

City Art Museum. Annual Exhibition of paintings by American artists.

TOLEDO

Museum of Art. Exhibition of illustrated children's books, Dec. 5–Jan. 3. Paintings by Gustav A. Fjaestad, Dec. 15–Jan. 16.

WASHINGTON, D. C.

Corcoran Gallery. Thirty-first Annual Exhibition of the Washington Water Color Club, Dec. 18–Jan. 16.

WILMINGTON

Society of the Fine Arts, Library Bldg. Exhibition of the work of Delaware artists, members of the Society, and pupils of Howard Pyle, Nov. 17–Dec. 16.

WORCESTER

Art Museum. Oriental textiles and paintings in the Museum collection, through Dec.



Courtesy of the Bachstitz Galleries

"GIRL OF ANCIO," A MARBLE OF THE THIRD CENTURY B. C.

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